



Thomas Tallis Society Choir
Directed by Eamonn Dougan



HANDEL - A CELEBRATION

Dixit Dominus

Zadok the Priest, The King shall rejoice

Orchestra of
The
Sixteen



Soprano
Julia
Doyle



THE LONDON INTERNATIONAL
EXHIBITION
of
EARLY MUSIC

Thursday 8th - Saturday 10th November

PROGRAMME

Coronation anthem: 'Zadok the Priest'

Salve regina

Overture to Jephtha

Coronation anthem: 'The King shall rejoice'

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Dixit Dominus

Handel is widely known for his most famous works – including *Music for the Royal Fireworks*, *Messiah* and his four *Coronation Anthems* – all written relatively late in his career. Tonight we perform two of his most magnificent coronation anthems – including his stirring 'Zadok the Priest' – but also a much earlier work of a very different character: composed when Handel was 22, *Dixit dominus* sets one of the Bible's most belligerent texts in his most vigorous and muscular style. We complete our programme with the Overture to *Jephtha*, an oratorio in which the hero's war-like sensibility is brought face to face with the appalling human cost it may exact, and Handel's exquisite *Salve regina* for solo voice and small ensemble.

PROGRAMME NOTES by Daniel Jaffé

Coronation anthem: 'Zadok the Priest'

In June 1727, London received news that George I, King of Great Britain and Ireland, had died suddenly aged 67 from a stroke while visiting his native Hanover. His son, George Augustus, was proclaimed George II, and his coronation was eventually announced for 11 October. New music for the occasion would normally have been written by the official court composer, at that time the recently appointed Maurice Greene; but it was Greene's great friend, George Frideric Handel, whom the new king insisted should compose for his coronation. Handel had long served the monarch's family since his time in Hanover, and George II and his consort Queen Caroline both knew and loved his music. The usual bar for a foreigner holding an 'office of profit under the Crown' had been removed by one of George I's final acts in February 1727, when he had granted Handel naturalisation as a British subject.

According to the late 18th-century English music historian Charles Burney, Handel was offended when the English bishops sent him texts to set for the occasion, 'as he thought it implied his ignorance of the Holy Scriptures: "I have read my Bible very well, and shall chuse for myself"' he is said to have snarled. Still, he appears to have made a careful study of Blow and Purcell's anthems written for the coronation of James II in 1685, the last occasion on which a Queen Consort was crowned: all the texts Handel selected, to which he made further cuts and alterations, appeared in those earlier works. He also followed the example of those Blow and Purcell works by on one hand not including any arias, duets and trios as was typical of his own music, while on the other making masterful use of the exceptionally large forces at his disposal: he divided the Chapel Royal choir, augmented by a further 47 singers, into six or seven voice parts, and wrote for a large orchestra in which the violins are divided into three (rather than the customary two) parts, with oboes, bassoons, trumpets and drums.

Tonight we perform two of the four anthems Handel created for George II's coronation. 'Zadok the Priest', originally performed as the new king was anointed, was an instant hit and has been performed at every British coronation since. Its gently pulsating string opening yet creates a sense of building anticipation through a gradual increase of harmonic tension, released by the sudden blaze of choral and trumpet sound.

Salve regina

Composed in 1707 when Handel was working in Rome, this setting of the antiphon *Salve regina* is an exquisite early example of his gift for writing expressively for the solo voice. It was commissioned by one of his principal Roman patrons, Marquis Francesco Maria Ruspoli, for performance in the Church of St Anthony of Padua at Vignanello, Ruspoli's summer home near Rome; it was probably first heard after Vespers on Trinity Sunday. The soloist on that occasion would have been Margherita Durastanti, then at the start of her career; two years later she created the title role in Handel's opera *Agrippina* (Nero's formidable and ambitious mother) at Venice, and later sang for Handel in London in 1720-24 and 1733-34.

In this motet, Handel uses relatively few instruments – two violin parts, cello and organ – yet ingeniously uses these in various combinations. The organ, for instance, is used both as a solo instrument and as continuo, and for a moment is silent during a short virtuoso passage for voice and cello. Handel creates vivid contrast in the music itself, too: the poignantly expressive dissonances in the *Adagio* second section 'Ad te clamamus' ('The children of Eve cry unto you, we sigh, groan and weep unto you') act as a perfect foil to the following joyous *Allegro* 'Eja ergo advocate nostra' ('Behold our advocate').

Jephtha – Overture

Though now part of the last oratorio Handel completed before his career was ended by blindness, this two-movement overture was originally composed over the winter of 1749-50 for a production of Tobias Smollett's play *Alceste*: that performance never happened, and Handel clearly thought it a pity to let such a fine opening go to waste. The overture's grave character – the first movement similar in style to the overture to *Messiah* – suits its new context extremely well, introducing the Biblical tale of the 'mighty warrior' Jephtha: having made a pact with God that given a military victory he will sacrifice whoever first emerges from his home, he finds to his horror the first person to greet him is his daughter, Iphis. In the first movement, the unexpected appearance of dancing triplets in the lively main section fortuitously suggests (given the music's changed function) Iphis, who welcomes her father with singing and dancing.

Coronation anthem: 'The King shall rejoice'

This anthem, with its magnificent brass writing, is in four distinct movements, and ends with a fugue originally written for the ending of one of Handel's earlier Carmelite settings, 'Nisi dominus'.

* * * INTERVAL * * *

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

Dixit dominus

Handel was 22 years old and in Italy when, in April 1707, he composed this setting of Psalm 110 – *Dixit dominus* (“The Lord spake”). Scholars speculate that he intended this as part of a sequence of psalm-settings appropriate for Vespers (Handel subsequently made settings of ‘Laudate Pueri’ and ‘Nisi dominus’), possibly written for Cardinal Carlo Colonna in Rome.

Dixit dominus sets one of the most belligerent texts in the Bible, in which the Psalmist declares that the Lord will destroy the heathen, filling the valleys with their corpses and smashing their heads, Handel matches the Psalm’s blunt imagery with muscular and at times startling music. The result is one of his most rhythmically vigorous works, rich in its variety of emotions, contrasts and effects. Handel uses a five-part chorus – that is, two soprano parts, alto, tenor and bass – complemented with an orchestra divided into five parts – unusually dividing the violas (the alto stringed instruments whose range falls between the violins and the cellos) into two parts. In the first and last movements, Handel uses chorale-like themes – *cantus firmus* – in the Roman manner where melodies derived from Gregorian chant are often used.

In the energetic opening chorus (“The Lord said unto my Lord: sit thou at my right hand, until I make thine enemies thy footstool”), one can also clearly hear the Italian influence in the alternation of the vigorous choral writing with the florid music given to the soloists, reminiscent of the concerto style made famous by Vivaldi. The following movement is an elegant yet harmonically sturdy alto solo (“The Lord shall send the rod of thy strength...”). Then follows a beguiling soprano aria (“Thine shall be the dominion in the day of thy power...from the womb, before the daystar, have I begotten thee”), built on a dancing triplet rhythm. The drama resumes in the fourth movement, one of alternating slow and fast sections: the measured ‘Juravit Dominus’ opening (“The Lord hath sworn”) makes striking use of daring chromatic harmony and bold dissonances. The next movement, ‘Tu es sacerdos’ (“Thou art a priest”), by contrast, is like a solemn yet triumphant procession, the basses initiating a stately theme built on a rising scale, around which the other vocal parts execute decorative lines.

Then follows the sixth and longest movement, combining verses 5 and 6 of the psalm text. Corelli’s influence can be heard in the instrumental introduction, the two violin parts and then the voices constantly overlapping in a series of striking suspensions. The ensuing section, ‘Judicabit in nationibus’ (‘He shall judge among the heathen’), is a busy fugato which suddenly and dramatically breaks apart on the word ‘ruinas’. After a dramatic pause, the chorus start a relentless pounding, as if it were a mortar and pestle, with single syllables taken from the word ‘conquassabit’, graphically suggesting the breaking of the enemies’ heads. Then follows, in respite, the gentlest movement, introduced by gently throbbing strings: ‘De torrente in via bibet’ (‘He shall drink of the brook in the way’).

The Gloria brings back the *cantus firmus*, this time set against even more brilliant figuration than in the opening movement, and the work closes with an extended and masterful fugue, with the occasional menacing flash of the *diabolus in musica* peeking through some of the diminished seventh harmonies.

EAMONN DOUGAN

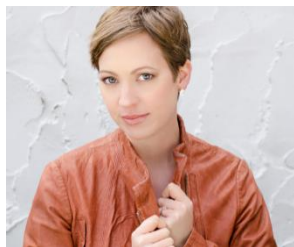


Eamonn Dougan is an inspirational conductor and renowned baritone. He is Associate Conductor of The Sixteen and founding Director of Britten Sinfonia Voices. Informed by his singing, Eamonn is an engaging communicator with a particular passion for Bach, the French Baroque and Sixteenth and Twentieth Century English repertoire.

Forthcoming conducting engagements include a tour of France with renowned ensemble Accentus, *Messiah* in Spain, tours and performances with the Danish VokalEnsemble in both the 2017-18 and 2018-19 seasons, a return visit to Jersey Chamber Orchestra and ORCAM (Spain), and continued work educating choral groups across the world including conducting his own Thomas Tallis Society and Genesis Sixteen. Eamonn’s work with Sir James MacMillan and James’s Cumnock Tryst Festival continues as he returns to direct a special MacMillan premiere composed for the Tryst’s fifth anniversary. He will conduct *De Profundis* on their next album and will assist Sir Mark Elder on Opera Rara’s next recording and performance at Royal Festival Hall.

Eamonn recently conducted *Così fan tutte* at the Ryedale Festival “*Dougan’s baton maintained a steady momentum ... a heart-warming show*” (York Press), *Faure Requiem* with the newly formed Chiltern Arts Festival Chorus, and Mozart’s *La finta giardiniera* with The Orchestra of the Age of Enlightenment Experience Ensemble “*he kept them right on the ball*” (York Press). He has directed many orchestras and choirs including Orchestra of the Age of Enlightenment, Irish Baroque Orchestra, Corinthian Chamber Orchestra, Royal Northern Sinfonia, Trondheim Barokk, Opera Rara, BBC Singers, Accentus (Paris), Wrocław Philharmonic Choir (Poland), and Coro de la Comunidad (Madrid). Programming highlights have included curating and conducting ‘A Weekend of Excessively Good Taste’ (French Baroque) at Kings Place, London.

JULIA DOYLE



Originally from Lancaster, Julia studied Social and Political Sciences at Gonville and Caius College, Cambridge before embarking on a singing career, and has since performed all over the world and become established as a specialist soprano in Baroque repertoire.

She has performed Bach *St John Passion* at the Concertgebouw Amsterdam (Sir John Eliot Gardiner), and in Toronto (Tafelmusik), *St Matthew Passion* at Alice Tully Hall in New York (Philippe Herreweghe), *Christmas Oratorio* in Sydney and Melbourne with the Australian Chamber Orchestra (Richard Tognetti), *BWV 202* with Music of the Baroque in Chicago (Nicholas Kraemer), *BWV 199* with The Netherlands Bachvereniging (Alfredo Bernardini), Mozart *Exultate Jubilate* at the Cité de la Musique in Paris (Arsys Bourgogne), and *Mass in C minor* in Budapest (György Vashegyi), Handel *Occasional Oratorio* at the Halle Handel Festival (English Concert), *La Resurrezione* at The Wigmore Hall (London Handel Orchestra), *Messiah* at The Royal Albert Hall with the Royal Philharmonic Orchestra (Richard Cooke) and The Palace of Versailles with the King's Consort (Robert King), *Apollo e Dafne* with Concerto Copenhagen (Alfredo Bernardini), Haydn *Nelson Mass* in the Canary Islands with the Orchestra of the Age of Enlightenment (Eamonn Dougan), Haydn *Paukenmesse* and Beethoven *Symphony No.9* with J.S. Bach Stiftung (Rudolf Lutz), and Haydn *Creation* in St Paul's Cathedral with the Orchestra of the Age of Enlightenment.

Julia's discography includes Handel *Messiah* with The Britten Sinfonia / Polyphony (Stephen Layton) and The Bethlehem Bach Choir (Greg Funfgeld), *Israel in Egypt* with Arsys Bourgogne (Pierre Cao) and *L'Allegro* with Koelner Kammerchor (Peter Neumann), Mendelssohn's version of *Israel in Egypt* with The King's Consort (Robert King), Bach *Magnificat* with Dunedin Consort (John Butt), and Bethlehem Bach Choir (Greg Funfgeld), *BWV 107*, *BWV 9* and *Mass in B minor* with J.S. Bach Stiftung (Rudolf Lutz), and Lutheran Masses with The Sixteen (Harry Christophers), *Astro Nuevo: En Torno a Rabassa* with Orquesta Barroca de Sevilla (Enrico Onofri) and Lutoslawski *Dwadziescia Koled* with BBC Symphony Orchestra (David Zinman).

In the next twelve months Julia looks forward to performing Mozart *Mass in C minor* in Toronto with Tafelmusik, Vivaldi *Juditha triumphans* at the Concertgebouw, Palace of Versailles and Theater an der Wien (The King's Consort), Handel *Aci, Galatea e Polifemo* at Halle Handel Festival (Peter Neumann) and making recordings of Bach *St John Passion* with J.S. Bach Stiftung (Rudolf Lutz) and Handel *Occasional Oratorio* with Bayerischer Rundfunk (Academie für Alte Music Berlin).

ORCHESTRA OF THE SIXTEEN

Violin 1

Sarah Sexton *

Ada Witczyk
Ellen O'Dell
Henrietta Wayne

Violin 2

Oliver Webber
Rebecca Miles
Julia Black
Emma Lake

Viola

Emma Alter
Hazel Brooks
Victoria Bernath
Alexandria Lawrence

Cello

Joe Crouch
Anna Holmes

Double Bass

Hannah Turnbull

Oboe

Gail Hennessey
Oonagh Lee

Bassoon

Zoe Shevlin

Organ

James Johnston

Trumpet

Robert Farley
Christopher Pigram
Emily Mitchell

Timpani

Tom Lee

* **Leader**

THOMAS TALLIS SOCIETY CHOIR

Sopranos Eleanor Caine, Phoebe Clapham, Alana Clark, Julia Corfe-Press, Imogen Faris, Anna Gregg, Harriet Gunstone, Penny Gunstone, Jan Hart, Claire Jones, Rachel Lethbridge, **Victoria Meteyard**, Eleanor Oldfield, Kathryn Strachan, Chloe Todd, Jenny Wegg

Altos Caitlin Brooks, Rosemary Burch, Joanna Clark, Miriam Coe, Susan Dean, Moira Fitzgerald, Bryony Ford, Sally Hughes, Emily John, Sonia Johnson, Sophie Kent, Heather Lloyd, Sophy Miles, Katherine Pile, **Angharad Rowlands**, Ruthie Smith

Tenors Justin Eeles, Andrew Greene, Larry Howes, **Chris Huggon**, Alan Jolly, Chris Moody, John Pead, Paul Renney, **Will Wright**

Basses Dermot Agnew, Thomas Atherton, Rick Brooks, Cyril Cleary, Quentin Evans, Jonathan Eyers, Simon Gallie, Daniel Jaffé, Jonathan Louth, Nigel Press, John Sutton, Geoff Woodhouse

Bold denotes TTS Choral Ambassadors.

Soloists from the choir tonight are Victoria Meteyard, Angharad Rowlands, Chris Huggon, Will Wright and Jonathan Eyers.

FOR YOUR DIARY – All in St Alfege Church, Greenwich

Saturday 1 December 2018 at 7pm – Messiah

A firmly established favourite in the Christmas calendar, TTS Choir and Orchestra perform Handel's Messiah by candlelight.

Saturday 23 March 2019 – Darkness to Light

A musical journey from the day's end into the promise a new day brings.

Repertoire by Tallis, Whyte, Byrd, Rheinberger, Arvo Pärt, Eric Whitacre and Alec Roth.

Sunday 16 June 2019 – Magnificat

A summer concert followed by a reception and party including Bach Magnificat.

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 and Mrs T Dannatt, Ms Susan Doering, Prof Nigel Duncan, Mrs Sue Edwards, Ms Jacqueline Flurschein, Mr Simon Gallie, Revd and Mrs M Hatcher, Dr and Mrs E Hurst, Mr Robert John, Mr Peter Kinnison, Mr Graham Lane, Mrs Natalie Miles, Mr John O'Neill, Dr Mary-Clare Parker, Mr Adam Pollock, Mr Nigel Press, Mrs Julia Press, Mr David Quarmby, Mr and Mrs T Shelton, Mrs Jenny Standage, Mr Simon Standage, Ms Siobhan Smyth, Mr Richard Williams, Mrs Virginia Williams and Mr Robert Williams.

TTS Friends are Mrs Rita Berry, Mrs Eve Clark, Mrs Faith Clarke, Ms Caroline Cooper, Dr C P Hanson-Abbott, Mr Richard Haydon, Mrs Linda Haydon, Ms Alison Leggatt, Mrs Leilia McKee, Ms Melissa Read, Mr and Mrs P Sankey-Barker, Mr and Mrs A Seymour and Dr T C Stokes.

With thanks to Chris Moody and the Churchwardens of St Alfege for their unremitting and enthusiastic support to make these concerts possible.

Many thanks also to John Mander who built and maintains the chamber organ played tonight.



Thomas Tallis Society Choir & Orchestra
Directed by Eamonn Dougan



A Christmas
Concert

Handel's **Messiah**
by candlelight

Saturday 1 December, 7pm
St Alfege Church, Greenwich

Tickets £18 & £14, online or at the door
www.ticketsource.co.uk/tts



Registered charity number 247258