



Thomas Tallis Society Choir
Musical Director - Eamonn Dougan



Darkness into light

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

Conducted by Eamonn Dougan & William Ford

**Choral music by Tallis, Byrd, Sheppard, Rheinberger,
MacMillan, Whitacre, Roth & Gabriel Jackson**

Piano works by Beethoven, Chopin & Satie
Yoon-Seok Shin - Piano

PROGRAMME

Hail, gladdening light	Wood	O nata lux	Tallis
Te lucis ante terminum	Tallis	O radiant dawn	MacMillan
Christe, qui lux es et dies	Whyte	Vigilate	Byrd
Nocturne in B flat minor	Chopin	Sonata no.15, Pastoral	Beethoven
Abendlied	Rheinberger	Sol Justitiae	Roth
Libera nos I	Sheppard	Haec dies	Byrd
Gymnopedie no.1	Satie	Polonaise in A flat major	Chopin
The Prince of sleep	Elgar	Am Abend	Jackson
Sleep	Whitacre	Nunc dimittis	Pärt

PROGRAMME NOTES by Daniel Jaffé

Darkness into Light – the theme of our concert tonight – is how the mysteries and even terrors of darkness can be dispelled by light or even by the promise of light. We present a journey through different centuries and different sensibilities, both sacred and profane, ranging from the devout works of both past and living composers – such as Tallis and MacMillan – to more worldly works – whether languid (Satie) or festive (Chopin). Yet there is also a touch of almost earthy glee to be found in sacred works, such as in William Byrd's madrigal-like settings; or a touch of the mysterious and numinous in even the dark World War I landscape depicted in 'Grodek' as set by Gabriel Jackson.

Hail, gladdening light

Charles Wood (1866-1926)

Although born and educated in Armagh, Ireland, Charles Wood became a leading composer of English liturgical music, following in the footsteps of Charles Villiers Stanford under whom he studied 1883-87 at London's Royal College of Music. 'Hail, gladdening light' was composed while Wood was teaching in Cambridge University (first at Selwyn College, then at Gonville and Caius): many of the anthems he composed were for the excellent collegiate-style choirs in that university city, and therefore are written to exploit the antiphonal effects available from a double choir – as is evident in this anthem, whose opening emulates his teacher's forthright yet fluent choral style. The other great influence is Parry, whose 'Blest Pair of Sirens' composed in 1887, evidently inspired Wood's dramatic key change at the words 'we hymn the Father, Son, and Holy Spirit divine'.

Te lucis ante terminum (festal tone)

Thomas Tallis (c1505-1585)

Thomas Tallis, one of England's greatest composers, had particularly strong associations with Greenwich as he lived there at the latter end of his life, and was buried in the chancel of St Alfege Church, as it was (since replaced by the magnificent eighteenth-century building designed by Nicholas Hawksmoor where this concert is taking place). Tallis spent much of his long working life as a Gentleman of the Chapel Royal, which was based in Greenwich Palace during the Tudor reign, and served under the very different regimes of Henry VIII, Edward VI, Mary and Elizabeth I. Almost certainly a Catholic throughout his life, he thrived even after Henry VIII broke with the Pope's authority, and continued to provide music for the various liturgies used in service during this turbulent period.

Tallis wrote two settings of the compline hymn 'Te lucis ante terminum', both being published in the 1575 *Cantines sacrae*. In both versions, Tallis only set the second of the three verses in polyphonic style, the outer verses being sung as plainchant. The version performed tonight is in largely homophonic style, with some curiously expressive chromatic inflections in the harmonies.

Christe, qui lux es et dies (IV)

Robert Whyte (c1538-1574)

A younger contemporary of Tallis's, Robert Whyte started as a chorister at Trinity College, Cambridge, eventually becoming a cantore and earning the degree of MusB in 1560. His subsequent career was short but distinguished: he became master of the choristers at Ely Cathedral, then at Westminster Abbey. Whyte wrote no less than four quite different settings of the Lenten compline hymn 'Christe qui lux es et dies'. We perform the fourth setting, which like the others begins with the plainchant setting of the first verse. Then follows a polyphonic setting of the second verse, with poignant implied (rather than actual) dissonances between the voice parts. The third verse is sung in plainchant, then the fourth verse resumes the polyphonic style, with a particularly piquant dissonance caused by a 'false relation' between the two soprano parts just before that verse reaches its final cadence. So the piece proceeds, alternate verses being sung in plainchant followed by polyphony, until we reach the seventh and final verse sung in plainchant.

Nocturne in B flat minor, Op.9 No.1

Frederick Chopin (1810-1849)

The Nocturne was invented as an evocative genre of piano piece by the Irish composer John Field. It was the Polish composer Frederick Chopin, though, who elevated the Nocturne into the subtle, songful vehicle for a great solo pianist to show their artistry, one truly worthy of the then newly invented form of musical

performance – the piano recital. The B flat minor Nocturne was the very first of Chopin's essays in the genre to be published (in 1832), though not the first to be composed (his earliest surviving Nocturne, composed in 1827, was not published until 1855). Though the B flat minor has been overshadowed by the more obviously songful second Nocturne in E flat major from that Op. 9 set, one can hear in this more eventful first piece how Bellini's operas inspired its cantelina-like melodies with their vocal-like embellishments.

Abendlied

Josef Rheinberger (1839-1901)

A near contemporary of Brahms, the German composer Josef Rheinberger had a far more exalted start in life, being the son of the Prince of Liechtenstein's treasurer Johann Peter Rheinberger. Josef's musical talent was discovered very early: he began lessons from the age of five with the organist Sebastian Pöhli, and had made such progress that by the age of seven he was made the organist in Vaduz and had started composing a three-part mass with organ accompaniment.

The original version of the motet *Abendlied*, probably the best known of Rheinberger's works, was composed in 1855 at the relatively mature age of 15. He later revised the work aged 24, finally publishing it as one of his *Three Sacred Songs*, Op. 69. Rheinberger himself became a much-revered composition teacher, and although conservative in his musical outlook he did not impose his aesthetic on his pupils, who included Engelbert Humperdinck (composer of the opera *Hansel and Gretel*), Ermanno Wolf-Ferrari, and Horatio Parker – the future teacher of Charles Ives. *Abendlied* is a charming example of a late-Romantic German motet and has some kinship with such works as Bruckner's *Ave Maria*.

Libera nos I

John Sheppard (c1515-1558)

Another near-contemporary of Tallis's, John Sheppard also wrote a good deal of music for Catholic services, particularly under the five-year reign of Queen Mary Tudor, dying within a month of her own passing in 1558. Sheppard was disposed to compose in Latin in any case, having worked at Magdalen College, Oxford where Latin was regularly used. If this suggests a somewhat hidebound and stuffy outlook, be prepared to be surprised by the beauty of this music: after the short plainchant opening, the music rises from the depths of the basses with light cast by the entry of the sopranos – suggesting that the call to 'free us, save us' is coming from the Biblical pit of darkness which the Holy Spirit enlightens and sanctifies.

Gymnopedie No.1

Erik Satie (1866-1925)

Erik Satie was a true individualist, whose music was originally fashioned while working as a café concert pianist in Paris's nightclub district of Montmartre. Several of his celebrated works, such as the *Gymnopedies*, may well have been inspired by that twilight world. Certainly his pared down, suave yet unpredictable music was regarded by many – including Debussy, Ravel, Stravinsky and Les Six – as an antidote to the excesses of late-Romantic music. The first of his three *Gymnopedies* first appeared in print in 1888 and has since never failed to sound 'contemporary', such is its elegance and lack of pretention.

The Prince of sleep

Edward Elgar (1857-1934)

Elgar composed this part-song as late as in the summer 1925 – that is, a good six years after he had composed his elegiac Cello Concerto. Setting verse by Walter de la Mare, it was a rare expression of the sensitive artist behind the bluff exterior of the huntin' shootin' squire presented by Elgar to the wider world after the death of his wife Alice. 'Dreams haunt his solitary woods' was surely a line which particularly chimed with Elgar and moved him to make this rare effort to compose in the final decade of his life.

Sleep

Eric Whitacre (b1970)

One discipline many composers have had to face is the task of writing music to match specific details such as tempo, the piece's length down to the number of bars for each part of its structure, and even its mood and character. Such, certainly, has been the lot of many composers such as Tchaikovsky, who wrote *Sleeping Beauty* to fulfil a series of previously and precisely choreographed dances; or many film composers

who have had to make their music seamlessly part of an already filmed sequence. Here – rather gratifyingly – is an example of almost exactly the opposite situation.

The American composer Eric Whitacre had originally been commissioned to set a Robert Frost poem, 'Stopping by Woods on a Snowy Evening'; this was intended as a memorial to the parents of a Texan mezzo-soprano who sang in the Austin ProChorus, the choir giving the work's premiere in 2001. Whitacre was subsequently told by the Frost estate that the poem was under copyright and he could not publish his setting without permission – which he was not going to receive – until the copyright lapsed in 2038. Unwilling to wait until that time, Whitacre asked the poet Charles Anthony Silvestri to write an entirely new text to replace the Frost original which would yet fit the already composed music. The result is 'Sleep', Silvestri taking his cue from the final stanza of the Frost poem. The result is one of his finest choral works, and – as Whitacre says – "My setting of Robert Frost's 'Stopping By Woods on a Snowy Evening' no longer exists."

* * * INTERVAL * * *

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

O nata lux

Thomas Tallis (c1505-1585)

One of Tallis's most beloved choral works is this setting of two verses from an anonymous tenth-century hymn. Rather than make a strophic setting, Tallis wrote a 'through composed' work which travels ever onwards after its haunting opening phrase into a single great arc. It tells of the vision the disciples had of Jesus, bathed in holy light, in conversation with Moses and Elijah; notice how Tallis makes special use of 'false relations' (such as we heard in the Robert Whyte work performed earlier in this concert), which add an unearthly 'gleam' to the music.

O radiant dawn

James MacMillan (b1959)

Although well established today as a composer of masterful orchestral works and of several operas, the Scottish composer James MacMillan has secured his widest and most appreciative audience through his choral music, in which he gives direct expression to his Roman Catholic faith. As a student at Edinburgh University, MacMillan was drawn to the Dominican Order, a mendicant Catholic religious order; when Dominicans took charge of St Columba's Church, Maryhill, in Glasgow, MacMillan formed its amateur choir. He conducts St Columba's choir to this day, composing music specially every week for its liturgy. His works for the choir include the antiphon for advent 'O radiant dawn' which he composed in 2007, subsequently gifting the work as one of the so-called Strathclyde motets to the University of Strathclyde Chaplaincy. One can hear straight away how 'O radiant dawn' takes inspiration from Tallis's 'O nata lux', starting as it does with a slightly amended version of Tallis's opening phrase. MacMillan's text compares Christ's bringing of light and eternal life to the brilliant rising sun, dispensing healing warmth and dispersing shadows at dawn.

Vigilate

William Byrd (1543-1623)

One of the greatest Catholic composers of the Elizabethan age, Byrd was a close friend of Tallis's, and was much revered by his contemporaries and pupils. This motet, first published in 1589, was written relatively early in his career, probably for the Chapel Royal, where together with Tallis he was organist from 1572. A non-liturgical piece appropriate for any Advent service, its vivid madrigal-style word painting – the crowing cock ('an galli cantu') heralded by a rapidly rising scale, or conversely the slowing down of the harmonic rhythm for the sleepy 'dormientes' – has made it a long-standing favourite with choirs.

Piano Sonata No.15, Pastoral, Op. 28, 1st movt, Allegro

Ludwig van Beethoven (1770-1827)

Though Beethoven did not apparently set out to compose a 'Pastoral' piano sonata, it acquired that nickname soon after its publication in 1801. Most probably the 'drone' bass heard in its first and final movements put people in mind of the kind of rustic band Beethoven affectionately portrayed in his

Pastoral Symphony, and there is certainly a fresh joyousness in its opening movement. One may also, perhaps, hear a kinship with the way the music rises out of its bass and how the John Sheppard earlier in this programme starts.

Sol Justitiae

Alec Roth (b1948)

Alec Roth was composer in residence at Hatfield College, University of Durham when in 2009 he was asked to set a long-lost text to music. Written in Latin by James Barmby, who had been principal of Hatfield Hall (as it then was) from 1859 to 1876, the hymn is a meditation on the journey from darkness into light. Roth made his setting during the Easter term of 2009, and it was first performed by the College Chapel Choir directed by Alexander Crawford at the Eve of Hatfield Day Service, Durham Cathedral, on 15 June 2009. As well as use of 'false relations', there is a striking moment of word painting at the words 'Affulge per caliginem' – 'beam out of the gloom'.

Haec dies

William Byrd (1543-1623)

Here is another enchanting example of Byrd in madrigalian mood, full of lively imitation and changes of dance rhythm to create a joyous celebration of 'the day which the Lord has made'.

Polonaise in A flat major, Op.53 'Heroic'

Frederick Chopin (1810-1849)

After such a joyous outburst, it seems fitting to hear one of Chopin's most exuberant works. This is one of his last works in the form of a Polonaise, a lively dance in 3/4 time which in the early nineteenth century was Poland's most famous national export. Given Chopin's nationality, it was almost inevitable that he would write Polonaises throughout his composing life: indeed, Chopin's very first composition written when aged seven was a Polonaise. The Polonaise in A flat, Op. 53, composed in 1842, is not so much a dance itself as a portrait of a lively dance, with a wonderful stage-setting introduction before it truly begins.

Am Abend

Gabriel Jackson (b1962)

The English composer Gabriel Jackson – himself a great admirer of Tallis whom he has described as 'the greatest of all English composers' – is most widely known for his choral and liturgical music. His early musical training was as a chorister – in Canterbury Cathedral – before he studied composition at the Royal College of Music under John Lambert. Jackson has been commissioned by the Choir of King's College, Cambridge (for the Festival of Nine Lessons and Carols), and by the Tallis Scholars to celebrate the group's 40th anniversary.

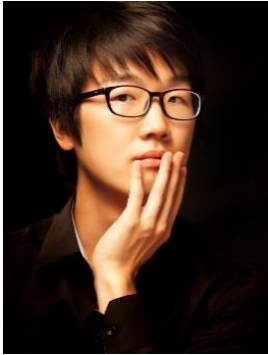
'Am Abend' was commissioned as part of the Multitude of Voices project to commemorate the centenary of the outbreak of war in 1914. The work sets 'Gródek', thought to be the last work of the Austrian poet Georg Trakl, whose poetry typically either is set in the evening, or is on the theme of eventide. Trakl had served as a medical officer on the Eastern Front during World War I, including at Gródek. Suffering from depression and the strain of nursing so many wounded, Trakl committed suicide on 3 November 1914 – he was aged 27. Jackson's setting opens with an alto melody before the rest of the choir enters with harmonies and cluster chords, reflecting the darkness of the text.

Nunc dimittis

Arvo Pärt (b1935)

The Estonian composer Arvo Pärt wrote his setting of the Nunc dimittis for the Choir of St Mary's Cathedral, Edinburgh, who requested he should write a companion piece to the Magnificat he had composed in 1989. In Central and Eastern Europe, it is not unusual for a Magnificat to be composed as a single, self-sufficient work; but in the Anglican Church the Magnificat is traditionally performed together with a Nunc dimittis (the two therefore usually composed as a pair) as a night prayer performed in Evensong and Compline. Pärt's Nunc dimittis was first performed at an Evensong during the Edinburgh Festival in 2001. Starting in serene mood, the music remains in the opening key of C sharp minor, until it reaches a climax at the words 'lumen ad revelationem' (a light to reveal), where it switches to a radiant C sharp major – darkness into light.

YOON-SEOK SHIN



Born in South Korea, Yoon-Seok began the piano at the age of 6. In 1999 he came to live in the UK, continuing his studies with Andrew Zolinsky at the Junior Royal College of Music, London. He gained his Bachelor of Music, BMus (Hons) in Performance at Trinity Laban Conservatoire of Music and Dance (Trinity College of Music), London where he studied with Philip Fowke and was awarded 1st Class Honours. He then studied with Andrew Ball at the Royal College of Music, London, completing the prestigious Artist Diploma (ArtDip) in Performance and the Master of Music (MMus) in Advanced Performance.

Yoon-Seok first came to attention after succeeding in many competitions and winning awards including: 1st Prize in the *Michael and Ernest Corby Transcription Competition* (2007), 2nd Prize in the *Il Circolo Competition* (2008), 3rd Prize in the *Manchester International Concerto Competition* (2009) and the Runners-Up Prize in the Preliminary of the *Jaques Samuel Intercollegiate Competition* (2007). This led to his successful UK debut solo recital at St John's Smith Square, London as part of the Young Artists' Series in 2008, followed by recitals at prestigious venues across Europe and Asia.

Yoon-Seok made a concerto debut performing *Mozart Piano Concerto No.25 in C major, K.503* with the Corinthian Chamber Orchestra conducted by Eamonn Dougan in St James's Church Piccadilly, London in 2017. Since then he has made regular concerto appearances, highlights including Croscombe Village Orchestra, Seoul Amore Philharmonic Orchestra, the New London Orchestra, the Ashtead Park Sinfonia, the Manchester Camerata and the Thames Philharmonia under the leading conductors such as Tony Bevan, Hee Tae Seo, Paul Dodds, Stephen Threlfall, Byung-Yun Yu and Ronald Corp.

In great demand as a chamber musician and accompanist, Yoon-Seok has collaborated with many artists and is currently an official artist of T&B Entertainment Classic (South Korea) and a member of Incorporated Society of Musicians, UK.

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 his debut with the Danish National VokalEnsemble and return visits to work with the KoncertKor and Danish National Symphony Orchestra. Further collaborations with violinist Harriet McKenzie include a new commission by Julian Joseph and a specially curated programme, *'Sun, Moon and Sky'*, for Salisbury Festival including Deborah

Pritchard's double concerto for violin and harp which includes projections and was inspired by Maggi Hambling's series of paintings 'EDGE' about global warming and the melting of the polar icecaps. Return visits to ORCAM, the Jersey and Corinthian chamber orchestras and chamber opera for Ryedale Festival beckon alongside his continued work with The Sixteen, Britten Sinfonia and educating choral groups across the world including conducting his own Thomas Tallis Society and Genesis Sixteen.

Eamonn recently conducted the world premiere of James MacMillan *All the Hills and Vales Along* at the Cumnock Tryst Festival ("*Eamonn Dougan conducted a moving, tight-knit performance*" – Scotsman), *Messiah* with Orquesta Sinfónica de Castilla y León and Capella Amsterdam, and made his Paris debut at the La Seine Musicale with renowned ensemble Accentus. He recently assisted Sir Mark Elder for Opera Rara's next recording and its premiere performance at Royal Festival Hall.

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 (ORCAM). Programming highlights have included curating and conducting 'A Weekend of Excessively Good Taste' (French Baroque) at Kings Place, London.

WILLIAM FORD



Since singing as a treble at New College, Oxford, William Ford has been immersed in choral music both as a singer and conductor. He is now a distinguished conductor and accompanist, currently employed as organist and teacher of academic music at King's College School, Wimbledon.

Whilst attending Durham University he held the role of Director of Music at University College, conducting services and concerts including Handel's *Messiah* and Fauré's *Requiem*. He has taken University College Chapel Choir, and the Durham University Chamber Choir on tour, conducting choral concerts in churches and cathedrals across Europe, and has enjoyed working with many notable conductors and singers in the past few years.

William joined the Thomas Tallis Society in 2017 as a choral ambassador, and he is excited to now work with Eamonn as the first conducting ambassador of the Thomas Tallis Society.

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.

Sopranos Imogen Clark, Imogen Faris, Penny Gunstone, **Emily Jennings**, Ellie Jestico, Claire Jones, Rachel Lethbridge, Rosemary Naylor, Romy Nuttall, Becky Ryland-Jones, Ley Spicer, Jenny Wegg, **Emma Wilkins**

Altos Caitlin Brooks, Joanna Clark, Miriam Coe, Susan Dean, Sian Evans, Emily John, Sonia Johnson, Sophie Kent, Katherine Pile, Alice Shelton

Tenors Justin Eeles, Andrew Greene, Larry Howes, **Chris Huggon**, Alan Jolly, Nathan Killen, Andrew Lang, Chris Moody, John Parsons, John Pead, **Will Wright**

Basses Thomas Atherton, Richard Brooks, Cyril Cleary, Quentin Evans, **William Ford**, Andrew Harper, David Houghton, Jonathan Louth, John Sutton, Geoff Woodhouse

Bold denotes TTS Choral Ambassadors.

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:

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

FOR YOUR DIARY - All in St Alfege Church, Greenwich

Sunday 16 June 2019 - Bach Magnificat in D and motets by Thomas Tallis & Henry Purcell

A summer concert followed by a reception and party.

Sunday 6 October 2019 - A 'Greenwich Performs' Festival concert

Saturday 9 November 2019 - An Early Music Festival concert