



Thomas Tallis Society Choir
Directed by Eamonn Dougan



REJOICE!

Celebrating 300 years
of St Alfege Church

RUTTER Gloria

BRITTEN Rejoice in the Lamb

DOVE Open to me the gates

TALLIS Motets

WITH BRASS ENSEMBLE



PROGRAMME

Ecce sacerdos magnus ~ Bruckner

Salvator mundi ~ Tallis

O sacrum convivium ~ Tallis

Sancte Deus ~ Tallis

Aequales No. 1 ~ Bruckner

Open to me the gates ~ Jonathan Dove

* * * * *

Rejoice in the Lamb ~ Britten

If ye love me ~ Tallis

O Lord, give thy Holy Spirit ~ Tallis

Come, Holy Ghost ~ Tallis

Gloria ~ John Rutter

A Programme to celebrate the Tercentenary of the Dedication of Hawksmoor's St Alfege Church building in 1718

"The Case of the Inhabitants of Greenwich in the Country of Kent and Reasons why they ask Relief for Rebuilding their Parish Church"

So began the petition to parliament in February 1711, 307 years ago, read by the then church wardens of Greenwich Parish Church, seeking to rebuild the medieval church after a severe storm during which the roof of St Alfege Church collapsed. This petition began the whole process towards the Fifty New Churches Act of 1711 under which the present church and the rest of the Hawksmoor churches and others like them were built. Most of them are north of the river, but two, this one and St Paul's Deptford are among the best which were built. St Alfege Church is the first of Hawksmoor's London churches, and the template on which the general plan of the other churches is based.

Nicholas Hawksmoor was born in 1661, the son of a Nottinghamshire farmer. Little is known about his life before he became a clerk to Sir Christopher Wren, at the age of about 18. From about 1684 to about 1700, Hawksmoor worked with Christopher Wren on projects including Chelsea Hospital, St. Paul's Cathedral, Hampton Court Palace and Greenwich Hospital. He was named Clerk of the Works at Kensington Palace (1689) and Deputy Surveyor of Works at Greenwich (1705).

After the collapse of the roof and the successful petition to parliament, Hawksmoor was chosen to design the new St Alfege Church, which was built between 1712 and 1714. It replaced an earlier medieval building, of which the tower, though not visible from the outside, still remains.

The consecration of Hawksmoor's St Alfege was delayed for four years until 1718 because the churchwardens objected to the presence of a royal pew in the church following the death of Queen Anne in 1714 and arrival of George I.

St Alfege have other events planned this year to mark the Tercentenary of the Dedication, please see the church website for further information www.st-alfege.org

This concert is performed in memory of Hilmary Quarmby, a long-standing supporter and patron of the Thomas Tallis Society.

PROGRAMME NOTES

Anton Bruckner (1824 – 1896) – Ecce sacerdos magnus

This is probably the most extravert of all of Bruckner's motets, with a dynamic range from the softest pianissimo to the loudest fortississimo and is often used as the responsory at the reception of a Bishop. Bruckner broke off work on his Eighth Symphony in 1885 to compose it to celebrate the thousandth anniversary of the Diocese of Linz. To give an appropriate sense of magnificence to the proceedings, Bruckner accompanies the choir with the organ and three brass instruments, harking back to the sonorities of the *Gabrielis* in 16th century Venice. Even here, however, Bruckner chooses to end the motet *molto pianissimo*.

*Ecce sacerdos magnus, qui in diebus suis placuit Deo.
Ideo jurejurando fecit illum Dominus crescere in
plebem suam.
Benedictionem omnium gentium dedit illi
et testamentum suum confirmavit super caput ejus.*

*Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.*

Behold a great priest, who in his days pleased God. Therefore, by an oath, the Lord made him increase among his people. He gave him the blessing of all nations, and confirmed his covenant upon his head.

Glory be to the Father and to the Son, and to the Holy Ghost. As it was in the beginning, is now and ever shall be, world without end. Amen.

Thomas Tallis (c.1515 – 1585) – *Salvator mundi*, *O sacrum convivium*, *Sancte Deus*

The boundary edges of Thomas Tallis's world extended from Dover and the nearby Isle of Thanet to Westminster and Waltham Cross. We know that he was spared to reach old age, although not the precise year of his birth. He spent his final years in Greenwich and lies buried there in the parish church of St Alfege.

Tallis, by then a Gentleman of the Chapel Royal, married in middle age and appears to have died childless. Prosperity and financial hardship marked various points of the musician's career, as did mundane duties teaching musical rudiments to the Chapel Royal's singing boys. This thin factual outline can be fleshed out with assumptions about the enduring nature of his personal faith in an age of religious upheaval.

Although Tallis maintained his allegiance to the Roman Catholic faith, he turned his professional skills to meet the shifting demands for sacred music under Henry VIII, Edward VI, Mary Tudor and Elizabeth I. Those skills helped the composer negotiate a period of church reform that delivered many of his contemporaries to the scaffold or stake.

In 1575 Tallis and William Byrd were granted a monopoly to publish music by the Queen; later that year they produced a joint anthology of motets or *Cantiones Sacrae*. Among Tallis's 17 contributions to the 1575 collection, the motet *Salvator Mundi* is not only structured on pervasive, continuous imitation, but it carefully aligns the musical structure with the meaning of the words. The vocal lines are shaped according to the turns of syntax and word-rhythms, with an overall musical design that accords the climax with the arch spiritual plea of the text: "auxiliare nobis".

The Magnificat antiphon for the feast of Corpus Christi, *O sacrum convivium*, was almost certainly written during Elizabeth I's reign and appeared in print as the ninth work in the set. Tallis here uses five-part counterpoint to create a sense of urgency and forward momentum that governs the piece throughout.

Sancte Deus belongs to the reign of Henry VIII and bears a striking resemblance to a piece of the same name by Philip van Wilder, one of Henry's favourite composers. It has an unusual scoring where the voice parts are required to do unusual things—the bass part sounding above the tenor part from time to time and the alto being almost as high as the soprano part on occasion. Its text, in honour of Christ, suggests a piece of the late 1530s or early 1540s when devotion to Mary was being discouraged. Rather like an older Marian Antiphon it is in several sections but each section (and the whole piece indeed) is much shorter. Tallis makes use of fermata most usually associated with the mention of the name of Christ but not used for that purpose here. It also has a gloriously extended final Amen reminiscent of the tradition of dramatic conclusions to the more expansive Antiphons.

*Salvator mundi, salva nos,
qui per crucem et sanguinem redemisti nos,
auxiliare nobis, te deprecamur, Deus noster.*

O Saviour of the world, save us,
who by thy cross and blood hast redeemed us,
help us, we pray thee, O Lord our God.

*O sacrum convivium, in quo Christus sumitur;
recolitur memoria passionis ejus;
mens impletur gratia;
et futurae gloriae nobis pignus datur.*

O sacred banquet, wherein Christ is received;
the memorial of his passion is renewed;
the soul is filled with grace;
and a pledge of future glory is given to us.

*Sancte Deus, Sancte Fortis, Sancte et Immortalis,
miserere nobis.
Nunc, Christe, te petimus, miserere,
quaesumus.
Qui venisti redimere perditos,
noli damnare redemptos:
Quia per crucem tuam redemisti mundum.
Amen.*

Holy God, Holy Mighty One, Holy and Immortal
One, have mercy upon us.
Now, O Christ, we ask thee, we beseech thee,
have mercy.
Thou who came to redeem the lost, do not
condemn the redeemed:
For by thy cross thou hast redeemed the world.
Amen.

Anton Bruckner (1824 – 1896) – Aequalis No. 1

Bruckner composed his two Aequales, for three trombones, in 1847 when he was twenty-three, during his stay in St Florian Abbey. He composed them for the funeral of his aunt Rosalia Mayrhofer (1770–1847).

Jonathan Dove (b.1959) – Open to me the gates (1992)

Jonathan Dove's music has filled opera houses with delighted audiences of all ages on five continents. Few, if any, contemporary composers have so successfully or consistently explored the potential of opera to communicate, to create wonder and to enrich people's lives.

Born in 1959 to architect parents, Dove's early musical experience came from playing the piano, organ (including at Our Lady, Star of the Sea church in Greenwich) and viola. Later he studied composition with Robin Holloway at Cambridge and, after graduation, worked as a freelance accompanist, repetiteur, amateur and arranger. His early professional experience gave him a deep understanding of singers and the complex mechanics of the opera house. Opera and the voice have been the central priorities in Dove's output throughout his subsequent career.

Open to me the gates is an anthem for Choir, Organ, Brass and Percussion; an anthem suitable for the dedication of a church in the presence of the Queen, this joyful 8 minute Psalm setting was first performed at the Dedication of Milton Keynes City Church of Christ Cornerstone in March 1992.

Text: Psalm 118

* * * INTERVAL * * *

A ten minute break only – a free buffet will be served and drinks will be on sale in the Church Hall directly after the concert – Please join us in the Church Hall

Benjamin Britten (1913 - 1976) – Rejoice in the Lamb

One of Britten's most popular and performed works in this genre, *Rejoice in the Lamb* was written for the 50th anniversary of St. Matthew's church, Northampton in 1943. The remarkable vicar, Walter Hussey, was a great patron of the arts. His vision for St. Matthew's and later for Chichester Cathedral, where he moved to become Dean, is one of the most fascinating stories in the history of the Anglican Church in the last century.

Britten called his work a Festival Cantata and it is structured with choral and solo movements. The text by the supposedly mad Christopher Smart (1722-1771) is part of a poem called *Jubilate Agno* which he composed in a mental asylum having been committed there by his father-in-law for apparent religious mania. He died in a debtors' prison. It was W.H. Auden who brought the poem to Britten's attention.

It is easy to see why Britten was so attracted to Smart's poem. It has great colour, drama, bizarre imagery, and the central issue of the individual against the crowd, or against authority, was one to which Britten was to return repeatedly in his works. Britten had developed a deep interest in Purcell's music at this time and had made keyboard realisations of accompaniments for a number of songs which he performed with Peter Pears. Purcell's influence can easily be heard in the Hallelujah sections.

The challenges in this work are many and varied though the difficulty level is not great overall. It is an ideal concert work and is popular with performers and audiences alike. Practical issues include really quiet singing while projecting the voice at the start; dealing with the rhythmic complexities of the first quick section ('Let Nimrod the mighty hunter') and getting the most out of the words and the dynamic contrasts here; the unanimity of the dotted rhythms in the Hallelujah sections; the fielding of four soloists who can put across the character of these zany movements (the cat, the mouse, flowers); the realisation of the depth of passion in the 'For I am under the same accusation as my Saviour' section; the brilliance of the final quick section with all the bizarre musical instrument rhymes; and finally realising the 'stillness and serenity' of the slow music before the final Hallelujah.

Thomas Tallis (c.1515 – 1585) – If ye love me, O Lord give thy Holy Spirit, Come Holy Ghost

The Anglican Church was fortunate in having a composer of Tallis's calibre to serve it. He, more than any of his contemporaries, was able to grasp what the Protestant clergy wanted in their church music, and to give that formula life. Essentially, this was intelligibility and clarity in the word-setting, which involved singing in English and keeping the musical style simple.

Though not exactly expansive, there is a certain amount of counterpoint and imitation between the parts, in *O Lord, give thy Holy Spirit* especially in the repeated B section. It is an especially beautiful piece, calm, with all the words carrying their due weight.

If ye love me, one of Tallis' most famous English settings, was originally scored for men's voices. It is simple, direct and gives a wonderful sense of wellbeing.

In the early years of Elizabeth's reign, a developing puritan consensus on the role of music in worship directed Tallis to compose nine simple psalm settings for four voices to the words of Archbishop Parker's Whole Psalter translated into English Metre. Parker decided to have the music published in 1567, complete with a lengthy preface in which he describes the moods of Tallis's pieces and offers advice for other composers to follow:

"You ought to conjoin a sad tune or song with a sad Psalm, and a joyful tune and a song with a joyful psalm, and an indifferent tune and song with a song which goeth indifferently."

The final piece in Parker's Psalter, a setting of *Come Holy Ghost*, is better known today as Tallis's 'Ordinal'.

John Rutter (b.1945) - Gloria

John Rutter was born in London in 1945, and grew up living above the Globe pub on the Marylebone Road. Fellow pupils at Highgate School included John Tavener and Howard Shelley. He read music at Clare College, Cambridge, where he later became a very successful director of the choir before founding the Cambridge Singers, who have recorded many of his works. Most of his music is for voices.

Gloria was Rutter's first major piece commissioned from abroad, and is important not only in establishing his reputation but also in setting his style. He has written:

"I was approached out of the blue by a concert choir in the American midwest called the Voices of Mel Olson, who wanted me to compose an accessible but challenging choral work of about twenty minutes' duration which I was to come over and guest-conduct. Their conductor visited me in Cambridge to discuss the commission, and the guidelines were laid down: a familiar text, preferably sacred; instrumental accompaniment, but (for budgetary reasons) less than an orchestra; no professional soloists; and a positive, 'upfront' quality so that a non-specialist audience could enjoy the music at first hearing. All this steered my thoughts towards the text of the Gloria, which forms a complete section of the familiar Ordinary of the Mass, beginning with the words of the angels to the shepherds on Christmas Night, not often set to music on its own. Asking myself what instruments the angels would have played as heralds of the glad tidings, the answer was obviously trumpets, and that chimed in with what I knew to be a fine tradition of brass playing in the midwest, where marching bands are an established part of school and college life. I decided to supplement a brass ensemble accompaniment with timpani, percussion and organ, and I set to work. The music was written quickly in the spring of 1974, and in looking back at it now I find a mixture of influences: Walton (who knew a thing or two about brass bands, and festive and ceremonial writing), Stravinsky, Poulenc, and, running like a thread through the whole work, Gregorian chant."

[1] *Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam.*

[2] *Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis.*

[1] Glory be to God on high, and on earth peace, good will towards men. We praise thee. We bless thee. We worship thee. We glorify thee. We give thanks to thee for thy great glory.

[2] O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son Jesu Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon

Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

[3] Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.

us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

[3] For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

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 concerts and broadcasts with the BBC Singers, a tour of Belgium with The Sixteen, a programme featuring Stravinsky & Mozart with the Britten Sinfonia at Milton Court as part of the Barbican's Esa-Pekka Salonen composer focus, a tour of France with renowned ensemble Accentus, 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 conduct the chorus for Mozart's Coronation Mass, and in 2018 he'll conduct a special MacMillan premiere composed for the Tryst's fifth anniversary.

With the Britten Sinfonia Voices he has conducted several world premieres including Sir John Tavener's Flood of Beauty, Esenvalds' Aqua, Nico Muhly's Looking Forward for the Britten Sinfonia's 20th birthday and the choral premiere of Jóhann Jóhannsson's Orphée at the Barbican. He has assisted various conductors including Sir James MacMillan, Martyn Brabbins, Andreas Delfs, Adam Fischer and Sir Mark Elder. Since 2008 Eamonn has been a Visiting Professor to the Guildhall School of Music and Drama, London, where he teaches ensemble singing and directs the Guildhall Consort; he is Music Director for the Thomas Tallis Society. Eamonn read music at New College, Oxford, before continuing his vocal and conducting studies at the Guildhall School of Music and Drama.

DOUGLAS TANG (Organist)



Douglas Tang is a sought-after British conductor and keyboardist. Previously Assistant Director of Music of St Mary's Cathedral, Sydney and Chapel Organist of the Old Royal Naval College, Greenwich, he has also worked at Hereford Cathedral and Croydon Minster aside from having held the prestigious position of Organ Scholar of King's College, Cambridge. He currently works as a freelance musician conducting, performing, and accompanying around the UK.

Born in Hong Kong, Douglas emigrated to England after having won the highest music scholarship to board at Harrow School. Transferring as a day pupil to Dulwich College on a music and organ scholarship, he originally was to attend conservatoire for the piano and flute – having achieved diplomas in both instruments. Discovering his love for the organ at a late stage, he subsequently read music at King's College, Cambridge, having spent a gap year at Hereford Cathedral. As a performer, he has toured the world - performing in venues such as the Royal Albert Hall, Birmingham Symphony Hall, and the Sydney Opera House, to name but a few. He has also performed as a keyboardist with many of the world's finest ensembles including the Philharmonia Orchestra, the Academy of Ancient Music, the Orchestra for the Age of Enlightenment, the Royal Philharmonic Orchestra, and the Britten Sinfonia, amongst others. He is also a multiple prize-winner - most notably of the Brian Runnett Prize for Organ Performance and Musica Britannica's Sir Anthony Lewis Memorial Prize for Piano Accompaniment. Reviews have praised him on his affinity with Bach and romantic repertoire and he has been described as 'one of the foremost musicians of his generation'.

THOMAS TALLIS SOCIETY CHOIR

Sopranos

Eleanor Caine, Phoebe Clapham, Julia Corfe-Press, Imogen Faris, Penny Gunstone, Jan Hart, Lizzie Humphries, Ellie Jestico, Claire Jones, Philippa Kent, Rachel Lethbridge, Naomi Quant, Jenny Standage, Kathryn Strachan, Jenny Wegg

Altos

Joanna Clark, Miriam Coe, Susan Dean, Moira Fitzgerald, Bryony Ford, Sally Hughes, Emma Humphries, Philippa John, Emily John, Sophie Johnson, Sophy Miles, Cathy Norbury, Katherine Pile, Catriona Ramshaw, Alice Shelton, Ruthie Smith, **Sophie Timms**

Tenors

Andrew Greene, Larry Howes, **Chris Huggon**, Alan Jolly, Andrew Lang, Chris Moody, Anthony Ramsden, Paul Renney, Graham Voke

Basses

Thomas Atherton, Cyril Cleary, Quentin Evans, **Will Ford**, Andrew Harper, Jonathan Louth, Peter Lunzer, Nigel Press, Tom Strachan, John Sutton, Geoff Woodhouse

Bold denotes TTS Choral Ambassadors.

Soloists tonight are:

Imogen Faris, Sophie Timms, Chris Huggon, Will Ford

Brass Ensemble

Trumpets

Joacob Rosenberg, Matthew Stein, Isabelle Draper, Thomas Kearsey

Trombones

Elinor Chambers, James Goodwin, Tomyr Warcaba-Wood

Tuba

Rory Wilson

Percussion: Ben Lewis

Organ: Douglas Tang

FOR YOUR DIARY – All in St Alfege Church, Greenwich

Saturday 13 October 7.30pm – Finzi – Requiem da Camera

A concert to mark the centenary of the end of World War II. Finzi's rarely performed work, Requiem da Camera, written in memory of his teacher Ernest Farrar who was killed in the war. It quotes Butterworth's Shropshire Lad.

The remainder of the programme will be Elgar - They are at Rest, Sullivan - The Long Day Closes, Vaughan Williams - The Turtle Dove, Parry - My Soul, there is a country, plus Finzi's Severn Rhapsody for orchestra.

Saturday 10 November 7.45pm – Handel - Dixit Dominus

Handel Coronation Anthems

In collaboration with The London International Exhibition of Early Music

Saturday 1 December – Handel – Messiah

THE LONDON INTERNATIONAL
EXHIBITION
of
EARLY MUSIC

Saturday 23 March 2019 – Dvorak Stabat Mater

In collaboration with Corinthian Chamber Orchestra

SOCIAL MEDIA

See our website for further information, where you may also subscribe to our email newsletter:
www.thomas-tallis-society.org.uk

Follow us  on: @TTSoc

and please join our Facebook Group for news and updates at:
www.facebook.com/Groups/ThomasTallisSociety

FRIENDS AND PATRONS



We are very grateful to our faithful group of Patrons and Friends that have been loyally supporting us for several 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, Professor Nigel Duncan, Ms Jacqueline Flurschein, Mr Simon Gallie, Revd and Mrs M Hatcher, Mrs Yvonne Horsfall-Turner, 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 Lorna Lloyd, 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.