



Thomas Tallis Choir & Orchestra
Directed by Eamonn Dougan



HANDEL MESSIAH

NADINE BENJAMIN
BETHANY HORAK-HALLETT
WILLIAM WALLACE
SAM CARL

Tuesday 14 December, 7.30pm
St Alfege Church, Greenwich

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



Registered charity number 247258

MESSIAH – HANDEL

Thomas Tallis Society Choir and Baroque Orchestra
directed by Eamonn Dougan

Leader: Dan Edgar

FOREWORD TO THE PERFORMANCE by Eamonn Dougan

“Welcome back” – Thomas Tallis Society were able to say this to an audience at the start of October for an a cappella programme, but tonight’s performance of *Messiah* feels like the proper return we have all been looking forward to for so long. It’s wonderful to be able to bring together the choir, orchestra and soloists for this most uplifting and enduring of works. If our rehearsal on 1st December was anything to go by, then absence has indeed made the heart grow fonder, as the choir sang with the vitality of a group who haven’t had the opportunity to sing semiquavers for far too long. For the past few years, December has always found me conducting *Messiah* in Spain, but these performances have been cancelled again this year, which makes this performance all the more valued. Some years ago, performing *Messiah* in Japan, I shared the stage with a local chorus who all wore face masks during the rehearsal, while singing. At the time it seemed like extreme behaviour – I never imagined that I would one day be performing in concerts where all the artists would be required to wear masks. *Messiah* is traditionally performed at Christmas, but it is originally a work for Easter. Its themes of hope and rebirth after dark times resonate particularly strongly with us all as we continue to struggle through the ongoing pandemic.

We are delighted to welcome a stellar line-up of soloists this evening, all making their debuts with TTS. Some of you may have seen and heard soprano Nadine Benjamin on the BBC in the condensed performance of *Messiah* from English National Opera during lockdown, one of many brilliant projects presented to help us through that challenging time (if you missed it, it’s still available in BBC iPlayer). Bethany Horak-Hallet, William Wallace and Sam Carl are all graduates of Genesis16, the training scheme for young singers which I direct alongside Harry Christophers and it gives me enormous pleasure to see the artists they have become and the successes they are enjoying.

The great Handel scholar Donald Burrows has said of *Messiah*, “*all may appreciate the story and its symbolic interpretation and ponder on the wider related themes of life and death, providence, sacrifice and resurrection*”, which may prove to be a healthy reality check in the current, chaotic political climate and provide us with some perspective and a moment of reflection.



Charles Jennens by
Thomas Hudson, c1740

The essence of *Messiah* lies in Charles Jennens's ‘scripture collection’, which relates Christ’s birth, death and resurrection. Tradition has rendered it a work more often performed at Christmas, but for me the core of the drama is in the second part which relates the Easter story. The sequence of three choruses dealing with the *Messiah*’s intercession for the sins of mankind (*Surely, he hath borne our griefs, And with his stripes* and *All we like sheep*), build a dramatic impetus which brings home with shattering impact the weight of responsibility for the one upon whom “*the Lord hath laid the iniquity of us all*”.

Jennens emphasises the role of Christ as the suffering Saviour, and Handel displays wonderful empathy in the extended sequence for tenor solo, beginning with *Thy rebuke*, the ‘heaviness’ enhanced by the stark contrast with the melting sweetness of the string writing.

As a singer I have always relished the challenges of *Messiah*. The vocal writing requires technique, stamina and virtuosity. Is Handel having a joke at the expense of his chorus in *His yoke is easy*? The vocal lines are anything but easy. Likewise the elaborate flourishes of *For unto us* and *All we like sheep* will test the expertise of any choir. For the soloists there is such a wealth of variety, from the florid exuberance of *Rejoice, greatly* and the raging semiquaver runs in *Why do the nations*, through the lilting balm of *He shall feed his flock* and the heartbreaking directness of *He was despised*, to the serene confidence of *I know that my Redeemer liveth* and the emphatic nobility of *The trumpet shall sound*.

It is perhaps difficult to overstate quite what a monumental work *Messiah* is and its importance in the musical canon. Since its premiere in Dublin in 1742, it has never ceased to be performed, and while the nature of those performances has gone through countless permutations over the centuries its appeal has remained constant – a testament to the enduring quality of Handel’s achievement.

Jennens called it “*a fine entertainment*”, Handel surely saw it as something of far greater substance. Upon being praised for its favourable reception after one performance, Handel remarked “*I should be sorry if I only entertained them, I wish to make them better.*”

He has made all of us better who have come to know and love this great oratorio. What better way to praise his achievements than in the words of a writer in the Dublin Journal after the first performance:

Words are wanting to express the exquisite Delight it afforded to the admiring crowded audience. The Sublime, the Grand and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear.



G. F. Handel by
Francis Kyte, 1742

Finally, tonight marks the swan song for two members of the choir: Michael Paine, originally a member of the Tallis Chamber Choir founded by Philip Simms in 1982, and Jenny Standage, who has been a lynchpin of both the soprano and alto section for fifty years, having joined in 1971. We thank them both for their long service, their valued contribution to so many performances and look forward to their ongoing participation with TTS: Jenny will be involved with Friends and Patrons and our Outreach projects, Michael will hopefully be coming back to perform in another guise (but we haven't told him yet...!)

* * * MESSIAH * * *

Part One

1. *Sinfonia (overture)*
2. *Comfort ye my people* Tenor
3. *Ev'ry valley shall be exalted* Tenor
4. *And the glory of the Lord* Chorus
5. *Thus saith the Lord* Bass
6. *But who may abide the day of his coming?* Alto
7. *And he shall purify* Chorus
8. *Behold a virgin shall conceive* Alto
9. *O thou that tellest good tidings to Zion* Alto and Chorus
10. *For behold, darkness shall cover the earth* Bass
11. *The people that walked in darkness* Bass
12. *For unto us a child is born* Chorus
13. *Pifa ('Pastoral Symphony')*
- 14a. *There were shepherds abiding in the field* Soprano
- 14b. *And lo, the angel of the Lord came upon them* Soprano
15. *And the angel said unto them* Soprano
16. *And suddenly there was with the angel* Soprano
17. *Glory to God* Chorus
18. *Rejoice greatly, O daughter of Zion* Soprano
19. *Then shall the eyes of the blind* Alto
20. *He shall feed his flock* Alto and Soprano
21. *His yoke is easy, and his burthen is light* Chorus

* * * 10-MIN INTERVAL * * *

Part Two

22. *Behold the Lamb of God* Chorus
23. *He was despised* Alto
24. *Surely he hath borne our griefs* Chorus
25. *And with his stripes we are healed* Chorus
26. *All we like sheep have gone astray* Chorus
27. *All they that see him laugh him to scorn* Tenor
28. *He trusted in God* Chorus
29. *Thy rebuke hath broken his heart* Tenor
30. *Behold, and see if there be any sorrow* Tenor

31.	<i>He was cut off out of the land of the living</i>	Tenor
32.	<i>But thou didst not leave his soul in hell</i>	Tenor
38.	<i>How beautiful are the feet</i>	Soprano
39.	<i>Their sound is gone out</i>	Chorus
40.	<i>Why do the nations so furiously rage together?</i>	Bass
41.	<i>Let us break their bonds asunder</i>	Chorus
42.	<i>He that dwelleth in heaven</i>	Tenor
43.	<i>Thou shalt break them</i>	Tenor
44.	<i>Hallelujah</i>	Chorus

Part Three

45.	<i>I know that my redeemer liveth</i>	Soprano
46.	<i>Since by man came death</i>	Chorus
47.	<i>Behold I tell you a mystery</i>	Bass
48.	<i>The trumpet shall sound</i>	Bass
52.	<i>If God be for us</i>	Soprano
53.	<i>Worthy is the Lamb that was slain</i>	Chorus
54.	<i>Amen</i>	Chorus

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.

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. Eamonn directed De Profundis on their recent Hyperion release Juan Esquivel's *Missa Hortus Conclusus* to critical acclaim.

Other conducting engagements have included BBC Singers, 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 a specially curated programme, '*Sun, Moon and Sky*', for Salisbury Festival with violinist Harriet McKenzie 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' and curating and conducting '*A Weekend of Excessively Good Taste*' (French Baroque) at Kings Place, London. Eamonn's developing opera work has included *Dido and Aeneas*, 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

NADINE BENJAMIN MBE

© Devon Cass



British lyric soprano Nadine Benjamin is a charismatic and versatile artist who is in increasing demand on both the operatic stage and the concert platform. She is also developing renown as an exponent of song, in particular Verdi, Strauss and contemporary American song.

Nadine made her Royal Opera House debut in 2020 in the premiere of *A New Dark Age* and her Glyndebourne Festival Opera debut in 2021 as Luisa (*Luisa Miller*). From 2018 to 2020, Nadine was an ENO Harewood Artist and made her debut with the Company as Clara (*Porgy and Bess*), followed by Musetta (*La bohème*), Laura (*Luisa Miller*) and Gerhilde (*The Valkyrie*). She will also sing Mimì (*La bohème*) for ENO in February 2022.

Other roles to date include Desdemona (*Otello*), Amelia (*Un ballo in maschera*), La Contessa (*Le nozze di Figaro*), Nadia in Tippett's *The Ice Break* and the title roles in both *Aida* and *Tosca*. Forthcoming operatic engagements include her debut with Welsh National Opera and the role of Maya in *Dalia*, a new opera by Roxanna Panufnik which will receive its premiere at Garsington in 2022.

Nadine's extensive concert repertoire includes Barber's *Knoxville – Summer of 1915*, Berg's *Seven Early Songs*, Dvořák's *Stabat Mater*, Handel's *Messiah*, Mahler's *Symphony No. 4*, Mendelssohn's *Elijah*, Poulenc's *Gloria*, Rossini's *Petite Messe Solennelle*, Strauss's *Four Last Songs* and Verdi's *Requiem*. *BEAM*, a multi-media music theatre piece based on her own life story, was premiered for Britten Pears Arts at Snape Maltings in 2021. Future concerts include a free lunchtime recital at St Paul's Church, Covent Garden on 16 December.

Recordings include Dame Ethel Smyth's opera *The Boatswain's Mate* and 'Emergence', a selection of songs set to the poems of Emily Dickinson, in collaboration with Nicole Panizza, and a solo CD 'Love & Prayer'.

Nadine is a mentor, certified High Performance Coach and Mind Coach, and founded her opera and mentorship programme 'Everybody Can!' in 2015. An Ambassador for London Music Masters, Nadine was invited to both Buckingham Palace and 10 Downing Street in recognition of her work as a mentor and singer.

Nadine was made an MBE in HM The Queen's Birthday Honours in 2021.

BETHANY HORAK-HALLETT

British mezzo-soprano Bethany Horak-Hallett is currently an Orchestra of the Age of Enlightenment (OAE) Rising Star for their 19/20-20/21 seasons. This season, she joins the Academy of Ancient Music, the OAE, and the Monteverdi Choir & Orchestra making her debuts at the Barbican and the Queen Elizabeth Hall.

She looks forward to joining the 2022 Samling Artist Programme, touring with the OAE and Monteverdi Choir & Orchestra, and joins Garsington Opera's Alvarez Young Artist Programme to cover the role of Dorabella in their 2022 production of *Così fan tutte*.

Recent highlights include winning second prize in the 2021 London Handel Festival Singing Competition, an extensive tour with Holland Baroque, and performing the role of Žena in *Káta Kabanová* at Glyndebourne. She made her BBC Prom debut under the baton of Sir John Eliot Gardiner, and her Royal Festival Hall, Théâtre des Champs-Élysées, and Kings Place solo debuts as part of the OAE Rising Stars scheme.

Bethany joined the OAE for their broadcast production of Bach's *St John Passion* alongside a cast including Gerald Finley and Mark Padmore, and recorded and performed the role of Cupid in John Eccles' *Semele* with the Academy of Ancient Music and Cambridge Early Opera.

She won first prize in the 2019 Normandy International Music Competition Concours Corneille in association with Le Poème Harmonique, and made her Glyndebourne debut as Kitchen Boy in Dvořák's *Rusalka*, also covering the role of Siren in Handel's *Rinaldo*. She subsequently made her Berlin Philharmonie debut with the Deutsches Symphonie-Orchester Berlin in their concert performance of Dvořák's *Rusalka*, conducted by Robin Ticciati.



WILLIAM WALLACE



William Wallace, winner of the 2016 London Handel Singing Competition, graduated from the National Opera Studio and the Royal College of Music. William has worked with eminent conductors including Laurence Cummings, William Christie, Jörg Straube, Anthony Negus, Brian Kay and Julian Perkins.

William made his acclaimed debut at Longborough Festival Opera in June 2018 as the Steuermann in *Der fliegende Holländer* and performed the role of Grimoaldo in Handel's *Rodelinda* with the Cambridge Handel Opera Company. He made his debut at the Wigmore Hall performing Ahasuerus in Handel's oratorio, *Esther*, for the London Handel Festival and as Jonathan in *Alexander Balus* for the Internationale Händel-Festspiele Göttingen in May 2018.

During 2019 William performed Belfiore in Mozart's *La Finta Giardiniera* with Israeli Opera and will return in 2022 to perform the role of Beppe in *Pagliacci* and Alessandro in Mozart's *Il Re Pastore*. He performed Haydn's *Creation* in Athens with Brian Kay, and the evangelist and tenor soloist in *St Matthew Passion* in Hannover Marktkirche with Jörg Straube, Easter 2019. William recorded a concert performance of *Margaret Catchpole: Two Worlds Apart*, at Snape Maltings, and created the role of Claudius, in a new contemporary opera, *I Claudius*, touring Spain. William sang Tamino in *Die Zauberflöte* for Opera de Baugé, and will be returning in 2022 to sing Alfredo in *La Traviata*.

SAM CARL

Bass-baritone Sam Carl was a member of the Opera Studio at Dutch National Opera (DNO) (2019-21); he was a Jerwood Artist at the Glyndebourne Festival in 2019 and an Equilibrium Artist - mentored by Barbara Hannigan - during the 2020/21 season. This season he will return to Glyndebourne as Nick Shadow (*The Rake's Progress*) and he will join the Ensemble of Staatstheater Darmstadt, where he will appear as Colline (*La bohème*) and in the title role of *Don Quichotte* in a new production directed by Mariame Clément.



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Sam's recent operatic engagements include: roles debuts as Dr Dulcamara (*L'elisir d'amore*) - a collaboration with Dutch National Opera, Opera Zuid and the Nederlandse Reisopera and as Leporello (*Don Giovanni*) for Dorset Opera. With Dutch National Opera, Sam appeared as Filippo Marinetti (*Ritratto*) (composed by Willem Jeths) and as Antonio (*Le nozze di Figaro*) directed by David Bösch and conducted by Riccardo Minasi. Due to the Covid-19 pandemic the following appearances at DNO were cancelled: Einarmige Bruder (*Die Frau ohne Schatten*) which was to have been directed by Katie Mitchell and conducted by Marc Albrecht and Lesbo in Barrie Kosky's production of *Agrippina* conducted by Ottavio Dantone.

In concert, Sam recently appeared with the Netherlands Radio Philharmonic Orchestra as the Secondo sacerdote (*Il Prigioniero*) conducted by Franck Ollu at the Concertgebouw, Amsterdam; in Verdi's *Requiem* with the Deutsche Philharmonie Merck conducted by Ben Palmer at Kloster Eberbach, and in Stravinsky's *Pulcinella* with the Copenhagen Philharmonic at the Tivoli Gardens. Cancellations on the concert platform due to the Covid-19 pandemic included his debut with the LA Philharmonic, singing the Young Syrian in the world premiere of Gerald Barry's new opera *Salome* - which would have been conducted by Barbara Hannigan.

Sam was born in London to American/British parents, and is now based in Frankfurt.

THOMAS TALLIS SOCIETY CHOIR

Sopranos Eleanor Caine, Alana Clark, Julia Corfe-Press, Imogen Faris, Jan Hart, **Emily Jennings**, Claire Jones, Philippa Kent, Rachel Lethbridge, Caroline Molloy, Romy Nuttall, Jill Pollock, Naomi Quant, Becky Ryland-Jones, Jenny Standage, Kathryn Strachan, Jenny Wegg, Anne Whyte, **Emma Wilkins**

Altos Thomas Bridges, Caitlin Brooks, Rosemary Burch, Joanna Clark, Miriam Coe, Jessy Croghan, Susan Dean, Moira Fitzgerald, Sally Hughes, Emma Humphries, Emily John, Cathy Norbury, Alice Shelton, Ruthie Smith

Tenors Nick Entwisle, Andrew Green, Mark Harris, Larry Howes, Andrew Lang, Alexander MacLaren, Chris Moody, Paul Renney

Basses Rick Brooks, Cyril Cleary, Quentin Evans, Andrew Harper, David Houghton, Daniel Jaffé, Philip Kay, Jonathan Louth, Michael Paine, Nigel Press, John Sutton, Geoff Woodhouse

Bold denotes TTS Choral Ambassadors.

THOMAS TALLIS SOCIETY BAROQUE ORCHESTRA

Violin 1

Dan Edgar (Leader)
Sarah Moffatt
Flora Curzon
Katie Holmes

Violin 2

Naomi Burrell
Jean Patterson

Viola

Martin Kelly
Victoria Bernath

Cello

Joe Crouch
Nathan Giorgetti

Double Bass

Rosie Moon

Trumpet

Paul Sharp
Nick Walker

Timpani

Lewis Blew

Harpsichord

Benjamin Newlove

THOMAS TALLIS SOCIETY

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 60 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) and www.thomas-tallis-society.org.uk.

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, especially throughout the pandemic. 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	Mr David Quarmby
Mrs Ursula Bowyer	Dr Thomas Kelen	Mr Robert Ridyard
Ms Rosemary Burch	Mr Peter Kinnison	Mr Henry Russell
Mrs Jenny Clark	Mr Graham Lane	Mrs Shirley Shelton
Mr John Clark	Ms Lorna Lloyd	Ms Siobhan Smyth
Ms Caroline Cooper	Mrs Natalie Miles	Mr Simon Standage
Mrs Ann Dannatt	Mr John O'Neill	Miss Mary Sutherland
Ms Susan Doering	Dr Mary-Clare Parker	Mr Allan Watkins
Prof Nigel Duncan	Mr Steven Parker	Mr Richard Williams
Mr Simon Gallie	Mr Adam Pollock	Mrs Virginia Williams
Revd and Mrs M Hatcher	Mrs Julia Press	
Dr and Mrs E Hurst	Mr Nigel Press	

TTS Friends:

Mrs Rita Berry	Mrs Linda Haydon	Mr Roger Price
Mrs Stella Booth	Mr Richard Haydon	Mr Paul Renney
Mrs Eve Clark	Mr Robert James	Mr and Mrs P Sankey-Barker
Mrs Faith Clarke	Mrs Alison Leggatt	Mr and Mrs A Seymour
Ms Sophie Cox	Mrs Leilia McKee	Dr T C Stokes
Dr C.P. Hanson-Abbott	Mrs Carol Price	



Wishing you a very Happy Christmas

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

THOMAS TALLIS SOCIETY DATES FOR 2022

Saturday 22 January – Songs of Farewell

Saturday 9 April – Art & Music Part I

Saturday 2 July – A programme of music by female composers



Christmas Services 2021

Most Christmas services will be broadcast live on the St Alfege Church YouTube Channel.

Sunday 19 December

10am Holy Communion

6.30pm Service of Nine Lessons and Carols

Friday 24 December Christmas Eve

5pm Christingle Service – TICKETED (not broadcasted)

10.45pm Carol Concert by St Alfege Church Choir

11.30pm Midnight Mass (candlelit)

Saturday 25 December

11am Parish Eucharist with Carols

Sunday 26 December

10am Holy Communion

Please check www.st-alfege.org.uk for any updates to services.

Follow the opening of Advent Windows around Greenwich Town Centre from 1 to 24 December. Visit www.adventwindows.com for more information.