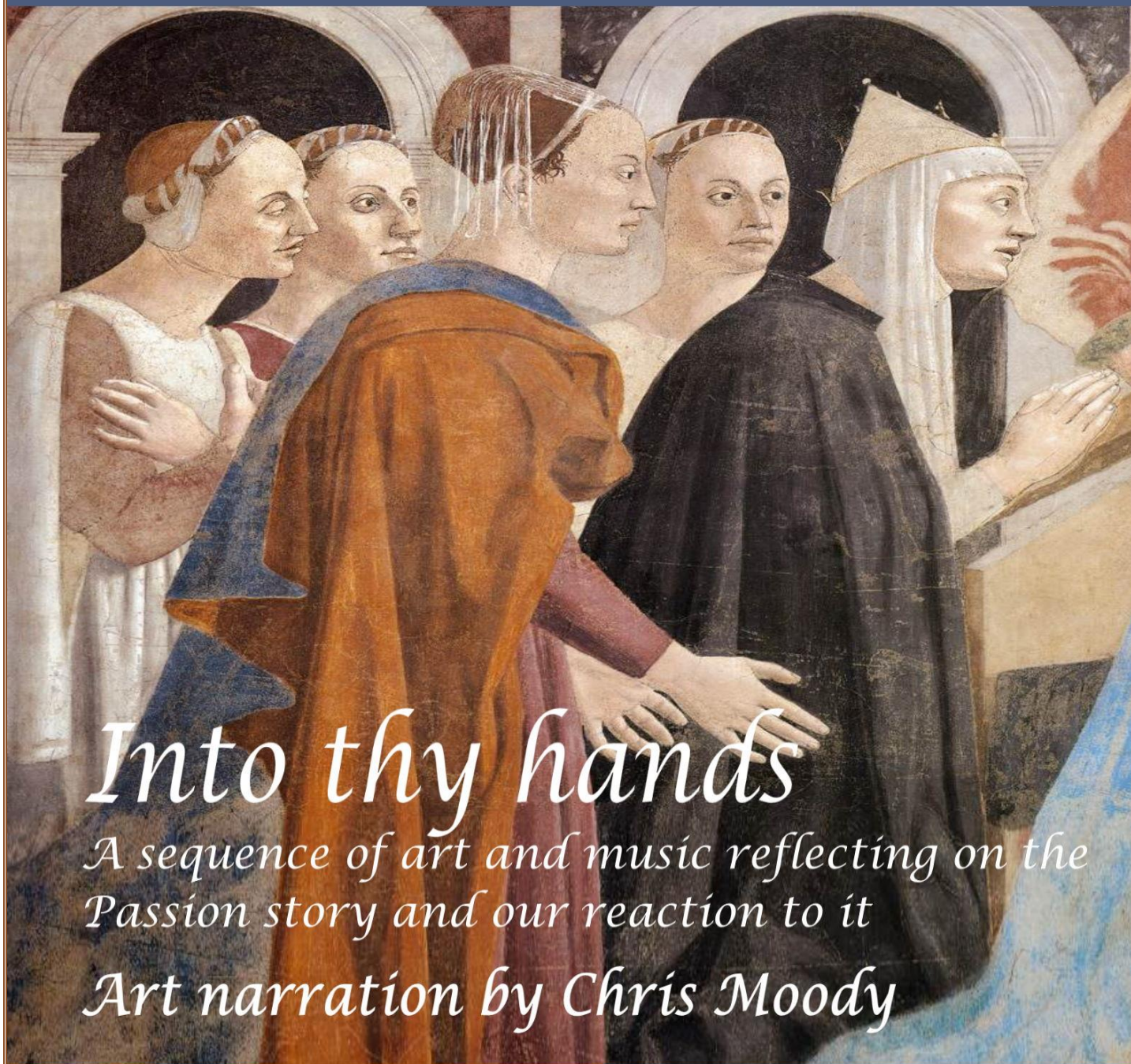




Thomas Tallis Society Choir
Directed by Eamonn Dougan



Into thy hands

*A sequence of art and music reflecting on the
Passion story and our reaction to it*

Art narration by Chris Moody

Tonight's Programme

Crucifixus a 6

Antonio Lotti

Stabat Mater

Felice Anerio

Crucifixus a 8

Antonio Lotti

Drop, drop slow tears

Orlando Gibbons

Ecce homo

Guillaume de Bouzignac

Drop, drop slow tears

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Salve Jesu piissime

Guillaume de Bouzignac

Lord, let me know mine end

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O vos omnes

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Into thy hands

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James MacMillan

Crucifixus a 6 / Crucifixus a 8**Antonio Lotti (1667–1740)**

Notwithstanding the long-standing claim that Antonio Lotti was born in Hanover where his father was thought to be organist and Kapellmeister, the surviving documentary evidence confirms that Antonio was a Venetian, being born in that city (more recent scholarship suggests that his father never worked in Hanover). Lotti was appointed a cantor at St Mark's in 1687, later becoming organist there, then in 1736 was appointed choirmaster. He wrote over twenty operas which were very successful during his lifetime. He also lived and worked in Dresden from 1717-19, having attracted the attention of the Crown Prince of Saxony, and it is there that much of his surviving music has been preserved, thanks to his students there.

Lotti is now remembered for his several settings of the Crucifixus – all of them part of complete Credo or Mass settings – the most famous being that for eight-part choir. Tonight we perform this, but prefaced by his setting for six voices (the sopranos and tenors each being split into two parts) taken from his Mass in G minor.

Crucifixus a 6

The text is just a small section of the Nicene Creed: 'For our sake he was crucified under Pontius Pilate; he suffered death and was buried.' The six-voice setting is relatively straightforward, starting with a homophonic statement by the full choir, but soon expressing the agony of Christ's execution with a discord occurring between the bass and alto parts against the sopranos' sustained high D. This is followed by a soothing downward sequence on the words 'etiam pro nobis' ('also for our sake'), but there is a sense of entering darker harmonic waters with the words 'sub Pontio Pilato' ('under Pontius Pilate') and dissonances intensify as the text tells of Christ's death and burial.

Crucifixus a 8

Lotti's eight-voice setting is taken from his Credo in F major, mostly set for just four voices with orchestral accompaniment. At the 'Crucifixus' section, the choir doubles to eight parts and is just supported by the continuo section – or not at all, as is the case in most performances of just the 'Crucifixus'. Imagine the impact of a typically ornate and orchestrated baroque mass setting suddenly changing halfway through, the orchestra falling silent, and then the searing harmonies beginning in the basses and working their way up through eight parts of the choir over the word 'crucifixus'. The harmonic screw is tightened over and over again as a note from one chord is held over by one voice part into the next chord where it doesn't fit, creating a striking dissonance and then resolving into the new chord, or forcing the new chord to resolve around it. This almost painful progression perfectly illustrates the agony of the crucifixion.

*Crucifixus etiam pro nobis sub Pontio Pilato:
Passus, et sepultus est.*

*He was crucified also for us under Pontius Pilate:
He suffered and was buried.*

Ecce homo**Guillaume de Bouzignac (c1587–c1643)**

Born around 1587 in Languedoc in central southern France, Guillaume de Bouzignac was a French priest, music teacher and composer. We know very little about him or his career (he was not attached to any particular court or institution of patronage), and his music lay, largely forgotten, in manuscript form for centuries after his death – none of it was published during his lifetime. We know from a manuscript discovered in Tours in 1905 that Bouzignac gets a mention, at the age of 17, as a chorister in Narbonne, and that he was already composing by this time. In 1604, probably at the end of his apprenticeship, he signed a contract with the cathedral chapter to hold an unspecified post – his precocious abilities as a composer suggest that he could have been master of the choristers at Narbonne. His name appears on and off in various contracts or in association with various locations over the next 40-odd years, most of which seem to have involved teaching, and he appears to have written music throughout his career. His style is very distinctive, and in some ways very ahead of its time, which could be part of the reason it was never published in his lifetime.

One of the distinctive features of de Bouzignac's style is that he is constantly playing around with textures and scoring: alternating frequently and abruptly between solo passages, chorus sections, and instrumental ritornellos in a way that was all geared towards greater expressivity of the text. Though Bouzignac's musical language is mostly still that of the late 16th century contrapuntal tradition, his highly colourful palette anticipates the dramatic larger-scale works of composers such as Charpentier two generations later, and he applies an almost madrigalian manner of word painting; successions of short phrases, with rapidly shifting textures and voice combinations for each phrase of text, with no apparent concern for a homogeneity of style, and with frequent attempts to pictorialise the text. Both *Ecce homo* and *Salve Jesu piissime* illustrate this dramatic flair.

Ecce homo, a passion motet, is almost operatic in its dialogue between Pilate and the crowd, with text drawn from all four Gospels. Bouzignac has lifted direct quotations from the various accounts, created two new lines of his own (both paraphrases of the original text), and completely omitted all the narrative. The result is a striking *scena* between Pilate and the crowd. Pilate's simple phrases are abruptly juxtaposed with the agitated homophony and excited repetition of the full chorus as they interrupt Pilate's thoughts with their cries of 'Crucify, crucify him!'.

Ecce homo.
 Crucifige, crucifige eum !
 Regem vestrum crucifigam ?
 Tolle, tolle, crucifige eum !
 Quid enim mali fecit ?
 Crucifige, crucifige eum !
 Ecce Rex vester !
 Non habemus regem, nissi Caesarem !
 Dimittam ilium in Pascha ?
 Non hunc, sed Barrabam !
 Quid faciem de Jesu ?
 Tolle, tolle, crucifige eum !
 Quid enim mali fecit ?
 Crucifige, crucifige eum!

*Behold the man.
 Crucify, crucify him!
 Shall I crucify your king?
 Away with him, crucify him!
 What evil has he done?
 Crucify, crucify him!
 Behold your king!
 We have no king but Caesar!
 Shall I release him at the Passover?
 Not this man, rather Barabbas!
 What shall I do with Jesus?
 Away with him, crucify him!
 What evil has he done?
 Crucify, crucify him!*

Salve Jesu piissime

Guillaume de Bouzignac (c1550–1640)

Here we perform the final chorus of Bouzignac's extensive setting of the text which pays homage to the crucified body of Christ, its harmonic language simple yet poignant.

Salve, Jesu piissime!
 Renova me,
 sacro flumine quod in decorem flucre.
 Salve caput adorandum,
 salvete manus, salvete pedes,
 salve latus amabile,
 salvete plagae,
 salvete pia foramina!

*Hail, most holy and merciful Jesus!
 Renew me,
 In the sacred stream, flowing with grace.
 Hail, head which we adore,
 Hail, hands, hail, feet,
 Hail, side most lovely,
 Hail, sacred wounds,
 Hail, pierced body of love!*

O vos omnes

Tomas Luis de Victoria (1548–1611)

At the time of this work's publication, Victoria had been living in Rome for 22 years, holding multiple posts as a singer, organist, and maestro di cappella, including becoming Palestrina's successor at the papal Seminario Romano. After moving back to Spain in 1585, he served as organist, master of the boys' and priests' choirs, and chaplain to the Dowager Empress María at the convent of Monasterio de las Descalzas de S Clara at Madrid. There he enjoyed royal favour with both Kings Phillip II and III, a high salary, and the freedom to create a sacred music-making centre which the elite of Spain would travel from afar to visit.

O vos omnes was published in Rome in 1585, presumably just before Victoria left. It is 14th in a set of 18 Tenebrae Responsories, each for four voices in varying arrangements of voice types. These responsories

are among his most inspired settings of sacred texts, adhering to strict liturgical form, whilst maximising the emotional impact of the texts with the most perfectly crafted musical settings. The full work consists of six responsories each for the liturgies of Maundy Thursday, Good Friday, and Holy Saturday. *O vos omnes* comes in the set for Holy Saturday. A responsory is a sung response to a Scripture reading, and has two parts: a respond and a versicle. After the versicle (indicated below by V. and usually sung by a single voice or a smaller group), the second part of the respond (indicated below by an asterisk) is repeated.

The text is from *Lamentations 1:12* – the prophet Jeremiah’s lament for the fall of Jerusalem and God’s judgement of the nation’s sin – and is here presented as the words of Jesus on the cross, as He took the world’s sin upon Himself and took the ultimate judgement for mankind. The first phrase is in very simple homophony with all voices mostly singing the text at the same time, and then the music blooms into soaring four-part polyphony. King João IV of Portugal, an extremely accomplished musician and composer, commenting in 1649, said that ‘although there is much in his [Victoria’s] Holy Week volume that exactly suits the text, nonetheless his disposition being naturally sunny he never stays downcast for long’. The repetition of the call to ‘attend and see’ in *O vos omnes* draws the listener in to meditate on the cross, and the sorrowing of the minor key is only touched a couple of times with a ray of light as the versicle and final respond close on a major chord.

Antiphon:

O vos omnes qui transitis per viam:
attendite et videte si est dolor sicut dolor meus.

Responsory:

O vos omnes qui transitis per viam,
attendite et videte:
* Si est dolor similis sicut dolor meus.
V. Attendite, universi populi,
et videte dolorem meum.
* Si est dolor similis sicut dolor meus.

Antiphon:

*O all ye that pass by the way,
attend and see if there be any sorrow like to my
sorrow.*

Responsory:

*O all ye that pass by the way,
attend and see:
* If there be any sorrow like to my sorrow.
V. Attend, all ye people,
and see my sorrow:
* If there be any sorrow like to my sorrow.*

Media vita

Kerensa Briggs (b1991)

This piece was written in 2015 to celebrate the 500th anniversary of composer John Sheppard’s birth. Kerensa Briggs is a London-based composer with a rich background in choral singing, having sung with the Gloucester Cathedral Youth Choir, then with Trinity College Cambridge and King’s College, London where she held a Choral Scholarship and undertook an MMus in composition.

The text of *Media Vita* is attributed to Notker ‘the Stammerer’, a Benedictine monk of St Gall Abbey (now in Switzerland) who died in 912. It is said that Notker was inspired to write it having watched workmen building the great bridge of Martinsbruck at considerable risk to their lives. For a while the text served as a battle hymn, but by the 13th century it had become part of the German service for the burial of the dead.

As Briggs has noted, her setting for a cappella double choir pays conscious tribute to John Sheppard: ‘The piece draws inspiration from both the intensity and ebb and flow found within Sheppard’s work and the text itself. False relations and imitative writing remain but these ideas are incorporated into a rich harmonic language and reflective sonority, depicting an awareness of death in life alongside a hope for redemption or salvation.’

Media vita in morte sumus
quem quaerimus adiutorem
nisi te, Domine,
qui pro peccatis nostris
juste irasceris?

Sancte Deus,
sancte fortis,
sancte et misericors Salvator:
amarae morti ne tradas nos.

*In the midst of life we are in death.
Whom may we seek for succour,
but of thee, O Lord,
who for our sins
art justly displeased?*

*Holy God,
Holy and strong,
Holy and merciful Saviour,
deliver us not to bitter death.*

Born in Rome, Felice Anerio was a choirboy at S. Maria Maggiore from 1568, then from 1575 to 1579 he sang under Palestrina in the Cappella Giulia. On 3 April 1594, he was appointed official Papal composer, a post Palestrina had previously held from 1565 until his death. We will be performing what is arguably Anerio's masterpiece, the 12 voice Stabat Mater. So magnificent is this work, which typifies the monumental choral style that became the trend towards the end of the sixteenth century, that when published in 1874 it was misattributed to Palestrina himself. Though written in duple time, Anerio so manipulates the harmonic rhythm that much of his setting sounds as if it were in triple time; in fact, the work is only barred in triple time towards its end, at the words 'Inflammatum et accensus... in die iudicia'.

Stabat mater dolorosa juxta Crucem lacrimosa,
dum pendebat Filius.

*The grieving mother stood by the Cross weeping
while her son was hanging there.*

Cuius animam gementem, contristatam et
dolentem pertransiuit gladius.

*Her weeping soul, contrite and grieving, was
pierced by a sword.*

O quam tristis et afflicta fuit illa benedicta, mater
Unigeniti!

*O how sad and distressed was that blessed
Mother of the Only-begotten!*

Quae mœrebat et dolébat, pia Mater, dum vidébat
nati pœnas inclyti.

*She who mourned and grieved, and shivered, while
she watched the torment of her glorious child.*

Quis est homo qui non fleret, matrem Christi si
vidéret in tanto supplicio?

*Who would not weep to see the Mother of Christ
in such torment?*

Quis non posset contristári Christi Matrem
contemplári dolentem cum Fílio?

*Who could not feel compassion on beholding the
Mother of Christ suffering with her son.*

Pro peccátiis suæ gentis vidit Jésum in torméntis,
et flagéllis súbditum.

*For the sins of his people she saw Jesus in
torment and subjected to the scourge.*

Vidit suum dulcem Natum moriéndo desolátum,
dum emísit spíritum.

*She saw her own sweet offspring dying, forsaken,
while he gave up the ghost.*

Eja, Mater, fons amóris me sentíre vim dolóris
fac, ut tecum lúgeam.

*O Mother, font of love, make me feel the strength of
your sorrow that I may grieve with you.*

Fac, ut árdeat cor meum in amándo Christum
Deum ut sibi compláceam.

*Grant that my heart may burn in the love of
Christ the Lord so that I might please him.*

Sancta Mater, istud agas, crucifíxi fige plagas
cordi meo válide.

*Holy Mother, do this for me: Let the pain of the
Crucified be imprinted on my heart.*

Tui Nati vulneráti, tam dignáti pro me pati, pœnas
mecum dívide.

*Of your wounded son, worthy to be slain for me,
share with me the torment.*

Fac me tecum pie flere, crucifíxo condolére,
donec ego víxero.

*Make me truly weep with thee and grieve with the
Crucified, as long as I live.*

Juxta Crucem tecum stare, et me tibi sociáre in
planctu desídero.

*That I may stand with thee by the Cross, sharing
with thee in mourning, this I desire.*

Virgo vírginum præclára, mihi iam non sis amára,
fac me tecum plángere.

*Virgin of all virgins, most noble, be not bitter
with me, let me lament with thee.*

Fac ut portem Christi mortem, passióinis fac
consórtem, et plagas recólere.

*Make it that I may bear the death of Christ, share
his Passion and endure his wounds.*

Fac me plagis vulnerári, fac me Cruce inebriári,
et cruóre Fílii.

*Let me be wounded with his wounds, let me be
inebriated by the Cross because of love for your
son.*

Flammis ne urar succensus, per te, Virgo, sim
defensus in die iudicii.

*Inflamed and set afire, through thee, Virgin, may I be
defended by you on the Day of Judgement.*

Christe, cum sit hinc exire, da per Matrem me
venire ad palmam victóriæ.

*Let me be guarded by the Cross, armed by
Christ's death, strengthened by grace.*

Quando corpus moriétur, fac, ut animæ donétur
paradísi glória. Amen.

*When my body dies, grant that to my soul is given
the glory of Paradise. Amen.*

Drop, drop slow tears

Orlando Gibbons (1583–1625)

Born to a musical family in Oxford, Orlando Gibbons was taken by his family to Cambridge in about 1590. The family had a particularly strong connection with King's College in that city, and Orlando was a chorister there from 1596, becoming a student at the same college. In about 1603 he moved to London and became a Gentleman of the Chapel Royal. Awarded a Bachelor of Music of Cambridge in 1606, Gibbons became Doctor of Music at Oxford in 1622.

It was in the following year, 1623, that Gibbons published the hymn tune, Song 46, now widely associated with the words 'Drop, drop slow tears'; but it was not until early in the 20th century that his music was first combined with this text, written by the Jacobean poet and clergyman Phineas Fletcher and first published in 1633 almost precisely ten years after Gibbons had published his melody. The marriage of text and music was effected by Vaughan Williams when he was editing *The English Hymnal* (published 1906). Having himself studied in Cambridge, Vaughan Williams was almost certainly aware that both composer and poet had been associated with King's, the poet having been a student there.

Drop, drop, slow tears,
And bathe those beauteous feet
Which brought from Heaven
The news and Prince of Peace.

Cease not, wet eyes,
His mercy to entreat;
To cry for vengeance
Sin doth never cease.

In your deep floods
Drown all my faults and fears;
Nor let His eye See sin,
but through my tears.

Drop, drop slow tears

Kenneth Leighton (1929–1988)

Here is another setting of Fletcher's poem – this time intentionally made by the twentieth-century British composer Kenneth Leighton. Born in Wakefield, Yorkshire, Leighton was a chorister at Wakefield Cathedral where he encountered a broad range of repertoire including by Tudor composers and Benjamin Britten. While still a schoolboy he was awarded an LRAM for piano performance, and he went on to study classics and music at Oxford. He became friends with Gerald Finzi, who promoted his music and introduced him to Vaughan Williams. Though Leighton ultimately ended his career teaching at the University of Edinburgh, where his pupils included James MacMillan (whose *Miserere* is included in this concert), he always identified himself as a Yorkshireman.

Leighton's setting of 'Drop, drop slow tears' was originally composed as the serene final movement of his anguished cantata of 1961, *Crucifixus pro nobis*, the previous movements being settings of texts by the relatively little-known seventeenth-century Catholic poet Patrick Carey.

Lord, let me know mine end

Charles Hubert Parry (1848–1918)

Though famous for rousing choral works such as the coronation anthem *I was glad*, and above all for *Jerusalem*, Hubert Parry also wrote works of far more intimate expression. This he well demonstrated when in 1906 the Master of the King's Music, Sir Walter Parratt, commissioned him to write a motet for a service marking the anniversary of Queen Victoria's death, to be held at the Royal Mausoleum in Frogmore on 22 January 1907. This was the nudge Parry needed to start composing a set of a cappella motets, such as he had long aspired to create in emulation of the German composer he admired above all, Brahms. For that memorial service, Parry set the final three stanzas – slightly adapted – of John Gibson Lockhart's poem *When youthful faith has fled*, which Parry subsequently revised and made the fourth of his final choral project, *Songs of Farewell*.

In 1915, having had the first four motets performed by a relatively small choir at the Royal College of Music, Parry decided to add a further two, larger-scaled motets: one setting John Donne's sonnet *At the round Earth's imagined corners*; the other, as the noble finale of the set, a double choir setting of verses taken from Psalm 39 – 'Lord, let me know mine end'. The complementary choirs in this setting are each divided into the standard four voices of soprano, alto, tenor and bass. Sometimes one choir echoes another (as at the word 'nothing'), or dovetails from one to the other, as in the sustained falling line passed between the two pairs of soprano and alto parts at the words 'ev'ry man living is altogether vanity', or both choirs combine into a single 'super choir' with greatly enriched eight-part textures. All this serves a deeply felt setting of these verses, in which the psalmist – surely like Parry himself, who was already suffering from frequent

heart attacks, and would finally die from the Spanish 'flu epidemic – asked 'that I may recover my strength before I go hence and be no more seen'.

Lord, let me know mine end and the number of my days,
That I may be certified how long I have to live.
Thou hast made my days as it were a span long;
And mine age is as nothing in respect of Thee,
And verily, ev'ry man living is altogether vanity,
For man walketh in a vain shadow
And disquieteth himself in vain,
He heapeth up riches and cannot tell who shall gather them.

And now, Lord, what is my hope?
Truly my hope is even in Thee.
Deliver me from all mine offences
And make me not a rebuke to the foolish.
I became dumb and opened not my mouth
For it was Thy doing.
Take Thy plague away from me,
I am even consumed by means of Thy heavy hand.

When Thou with rebukes does chasten man for sin
Thou makest his beauty to consume away
Like as it were a moth fretting a garment;
Ev'ry man therefore is but vanity.
Hear my pray'r, O Lord
And with Thy ears consider my calling,
Hold not Thy peace at my tears!

For I am a stranger with Thee and a sojourner
As all my fathers were.
O spare me a little, that I may recover my strength before I go hence
And be no more seen.

The King James Bible, Psalm 39: 5-8, 13, 15

Into thy hands

Jonathan Dove (b1959)

Born in Blackheath, Jonathan Dove had a long association with Glyndebourne and has composed several operas including the highly successful family opera *The Adventures of Pinocchio*. Dove is even better known for his choral works, including *The Three Kings*, a carol commissioned for the Choir of King's College, Cambridge's Festival of Nine Lessons and Carols in the year 2000.

Dove's *Into Thy Hands* was written in 1996 to be sung by the choir of Salisbury Cathedral at the burial site of Sir Edmund Rich in Pontigny, France, on the 750th anniversary of his canonisation. One of the great scholars of the 13th century, Rich was treasurer of Salisbury Cathedral for 11 years, then became Archbishop of Canterbury before going into exile. He died near Pontigny in 1243. *Into thy hands* combines two prayers of Sir Edmund; the first is an expansion of the Compline Responsary 'Into thy hands O Lord' (that is, of the text we have just heard in Latin set by Sheppard), whilst the second talks of pilgrimage and eternity. Jonathan Dove has written how both the Abbey in Pontigny, where the piece was first performed, and the text itself influenced the character of his work: 'Knowing that [the Abbey] was a very resonant building, I imagined that the echo would be part of the piece, and set the first prayer spaciouly, allowing for the sound of each phrase to reverberate.' The second prayer he set as 'a calm processional which does not reach an ending, but simply, in trust, surrenders itself.'

Into thy hands O Lord and Father
We commend our souls and our bodies
Our parents and our homes friends and kindred.

Into thy hands O Lord and Father
We commend our benefactors and brethren departed.

Into thy hands O Lord and Father,
We commend all thy people faithfully believing, all who need thy pity and protection.

Enlighten us with thy holy grace, and suffer us never more to be separated from thee.

Into thy hands O Lord Jesus Christ mercifully grant to me that the rest of my pilgrimage may be directed according to thy will, that the rest of my life may be completed in thee and my soul may deserve to enjoy thee who art eternal life.

Into thy hands.

Miserere

James MacMillan (b1959)

The Scottish composer James MacMillan studied composition in Edinburgh under Kenneth Leighton, then with John Casken at Durham University. MacMillan first gained worldwide attention with his spectacular concerto for the percussionist Evelyn Glennie, *Veni, Veni Emmanuel*. However, it is almost certainly his choral music, which gives direct expression to his Roman Catholic faith, that has secured MacMillan his widest and most appreciative audience.

His setting of the Miserere, composed for The Sixteen to perform at the 2009 Laus Polyphoniae festival in Antwerp, not only uses the same psalm text used by Allegri's celebrated work, but includes conscious musical echoes from that work. Its overall character, though, is rather different – more overtly and dramatically expressive, with the choir instructed at the opening to sing with 'desolate and cold' tone, and the sopranos later instructed to sing as if 'keening, crying'. The E major warmth with which the work ends appears a hard won and genuine emotional release.

Miserere mei, Deus: secundum magnam
misericordiam tuam

*Have mercy on me, O God, according to thy
great mercy.*

Et secundum multitudinem miserationum tuarum,
dele iniquitatem meam

*And according to the multitude of thy tender
mercies blot out my iniquity.*

Amplius lava me ab iniquitate mea: et a peccato
meo munda me

*Wash me yet more from my iniquity, and cleanse
me from my sin.*

Quoniam iniquitatem meam ego cognosco: et
peccatum meum contra me est semper

*For I know my iniquity, and my sin is always
before me.*

Tibi soli peccavi, et malum coram te feci: ut
justificeris in sermonibus tuis, et vincas cum
judicaris

*To thee only have I sinned, and have done evil
before thee: that thou mayst be justified in thy
words, and mayst overcome when thou art
judged.*

Ecce enim in iniquitatibus conceptus sum: et in
peccatis concepit me mater mea

*For behold I was conceived in iniquities; and in
sins did my mother conceive me.*

Ecce enim veritatem dilexisti: incerta et occulta
sapientiae tuae manifestasti mihi

*For behold thou hast loved truth: the uncertain
and hidden things of thy wisdom thou hast made
manifest to me.*

Asperges me hyssopo, et mundabor: lavabis me, et
super nivem dealbabor

*Thou shalt sprinkle me with hyssop, and I shall be
cleansed: thou shalt wash me, and I shall be
made whiter than snow.*

Auditui meo dabis gaudium et laetitiam: et
exsultabunt ossa humiliatae

*To my hearing thou shalt give joy and gladness:
and the bones that have been humbled shall
rejoice.*

Averte faciem tuam a peccatis meis: et omnes
iniquitates meas dele

*Turn away thy face from my sins, and blot out all
my iniquities.*

Cor mundum crea in me, Deus: et spiritum
rectum innova in visceribus meis

*Create a clean heart in me, O God: and renew a
right spirit within my bowels.*

Ne proicias me a facie tua: et spiritum sanctum
tuum ne auferas a me

*Cast me not away from thy face; and take not thy
holy spirit from me.*

Redde mihi laetitiam salutaris tui: et spiritu
principali confirma me

*Restore unto me the joy of thy salvation, and
strengthen me with a perfect spirit.*

Docebo iniquos vias tuas: et impii ad te
convertentur

*I will teach the unjust thy ways: and the wicked
shall be converted to thee.*

Libera me de sanguinibus, Deus, Deus salutis
meae: et exsultabit lingua mea justitiam tuam

Domine, labia mea aperies: et os meum
annuntiabit laudem tuam

Quoniam si voluisses sacrificium, dedissem
utique: holocaustis non delectaberis

Sacrificium Deo spiritus contribulatus: cor
contritum, et humiliatum, Deus, non despicias

Benigne fac, Domine, in bona voluntate tua Sion:
ut aedificentur muri Ierusalem

Tunc acceptabis sacrificium justitiae, oblationes,
et holocausta: tunc imponent super altare tuum
vitulos

*Deliver me from blood, O God, thou God of my
salvation: and my tongue shall extol thy justice.*

*O Lord, thou wilt open my lips: and my mouth
shall declare thy praise.*

*For if thou hadst desired sacrifice, I would
indeed have given it: with burnt offerings thou
wilt not be delighted.*

*A sacrifice to God is an afflicted spirit: a contrite
and humbled heart, O God, thou wilt not despise.*

*Deal favourably, O Lord, in thy good will with
Sion; that the walls of Jerusalem may be built up.*

*Then shalt thou accept the sacrifice of justice,
oblations and whole burnt offerings: then shall
they lay calves upon thy altar.*

EAMONN DOUGAN



Eamonn Dougan is an inspirational conductor and renowned vocal coach and baritone. He is Associate Conductor of The Sixteen, founding Director of Britten Sinfonia Voices, Music Director of the Thomas Tallis Society, and Chief Conductor for Jersey Chamber Orchestra.

Recent conducting debuts include Handel's *Semele* at Sibelius Summer Academy and Haydn's *Seven Last Words of our Saviour on the Cross* with the English National Opera. Forthcoming conducting engagements include performances as part of the Royal Academy of Music's Bach European series, Dvořák's *Stabat Mater* with University of York Choir and Orchestra, return visits to the Cumnock Tryst Festival, Danish National Symphony Orchestra, VokalEnsemblet and KoncertKor, Jersey Chamber Orchestra, and a new disc series with De Profundis. He will assist Sir Mark Elder in the next Opera Rara recording *Zingari*. This alongside his continued work educating choral groups across the world.

Further highlights have included the world premiere of James MacMillan *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, made his Spanish debut with the Bilbao Orkestra Sinfonikoa and Real Orquesta Sinfónica de Sevilla, and in Paris 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 Hyperion release Juan Esquivel's *Missa Hortus Conclusus* to critical acclaim

Other conducting engagements have included BBC Singers, Narodowe Forum Muzyki Choir, Orchestra of the Age of Enlightenment, Orquesta y Coro de la Comunidad de Madrid (ORCAM), Irish Baroque Orchestra, Corinthian Chamber Orchestra, Royal Northern Sinfonia, Trondheim Barokk, Wrocław Philharmonic Chamber Choir, and Orchestra North East. 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.

With Britten Sinfonia Voices he has conducted several world premieres including Sir John Tavener *Flood of Beauty*, Esenvalds *Aqua*, Nico Muhly *Looking Forward* for the Britten Sinfonia's 20th birthday and the choral premiere of Jóhann Jóhannsson *Orphée* at the Barbican. Other projects with the Britten Sinfonia have included Bach *St John Passion*, MacMillan *St Luke Passion* and *Seven Last Words*, Britten *Curlew River*, Birtwistle *Yan Tan Tethera*, *Possibly Colliding: Session Six* and a programme of Stravinsky & Mozart at Milton Court as part of the Barbican's Esa-Pekka Salonen composer focus. He has assisted various conductors including Sir James MacMillan, Martyn Brabbins, Andreas Delfs, Adam Fischer and Sir Mark Elder.

Eamonn has a highly successful five-disc Polish Baroque series with The Sixteen. The first disc, music by Bartłomiej Pekieli, was met with widespread critical acclaim and was shortlisted for a Gramophone Award. Subsequent discs in the series include *The Blossoming Vine*, music by Gorczycki, and *Helper and Protector*. The fifth disc, music by Marcin Mielczewski, was released in 2017.

Eamonn is a Visiting Professor to the Guildhall School of Music and Drama, London, where he teaches ensemble singing and directs the Guildhall Consort. During the Autumn 2020 term, Eamonn was Acting Director of Music - Choir of The Queen's College, Oxford. 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

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 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.

Sopranos Eleanor Caine
Phoebe Clapham
Imogen Faris
Jan Hart
Emily Jennings
Claire Jones
Philippa Kent
Chloe Lam
Romy Nuttall
Emma Wilkins

Altos Caitlin Brooks
Joanna Clark
Miriam Coe
Sian Evans
Moira Fitzgerald
Emma Humphries
Emily John
Philippa John
Cathy Norbury
Alice Shelton

Tenors Justin Eeles
Nick Entwisle
Andrew Green
Larry Howes
Andrew Lang
Alexander MacLaren
Chris Moody
John Parsons
Paul Renney

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

Bold denotes TTS 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, 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:

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Dr T C Stokes

FOR YOUR DIARY

Saturday 2nd July 2022
She / Her / Hers

Ten centuries of music by female composers



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