



## A VERY ENGLISH CHRISTMAS

### Tonight's Programme

Drop down, ye heavens from above  
Judith Weir

The blessed son of God  
Ralph Vaughan Williams

Ceremony of Carols  
Benjamin Britten

Now may we sing  
Cecilia McDowall

Unto us is born a Son  
Hark! The herald angels sing  
Arr. David Willcocks

Fantasia on Christmas Carols  
Ralph Vaughan Williams

In terra pax  
Gerald Finzi

God rest you merry, gentleman  
O come, all ye faithful  
Arr. David Willcocks

Words for audience and choir carols are included on a separate handout.

This concert has no interval, but drinks and mince pies will be available in the hall after the concert. Please join us there.

**Drop down, ye heavens (1983)**

**Judith Weir (b1954)**

Born in Cambridge to Scottish parents, Judith Weir soon moved with her family to Wembley. There she encountered the composer John Tavener, who encouraged her as a composer. She subsequently studied music at King's College, Cambridge, taking composition lessons with Robin Holloway in her final year.

*Drop down, ye heavens* was written in 1983 while she was on a two-year creative arts fellowship at Trinity College, Cambridge (1983-84), and was first performed by the college choir as part of the Advent Carol Service held by Trinity every year. The plainsong it is based on is the *Rorate coeli* taken from the *Liber Usualis*, a book of Gregorian chants compiled by the monks of the Abbey of Solesmes in France: the chant was already well-known in Cambridge, being regularly sung as such during the Advent Sunday Service at Weir's alma mater, King's College, by the choir in those years under Philip Ledger. Weir's treatment of the chant is respectful yet very effective – to a degree sounding similar to the Orthodox style Tavener was developing at that time. Starting in a quasi-organum style (involving the choir singing in parallel fourths) associated with medieval choral music, the voice parts divide further, culminating in eight parts while apparently evolving or blossoming as it goes to an expressiveness of a far more recent vintage before retreating to the organum-like harmonies of the opening.

**A Ceremony of Carols (1942)**

**Benjamin Britten (1913-1976)**

Though often performed these days by children's voices, Britten's cycle of carols (melodies of his own invention) accompanied by harp was originally composed for women's voices. This was most likely in emulation of an earlier work for women's voices and harp composed by a close friend and colleague of Vaughan Williams: Gustav Holst's *Third Group of Choral Hymns from the Rig Veda* (1910). Holst's by turns limpid and lively style in that work certainly appears to have been Britten's stylistic starting point, though Britten added a few twists of his own. First, he framed his 'Ceremony' with a processional and recessional on the plainchant '*Hodie Christus natus est*'. Then, at its midpoint, there is a meditative harp solo based on that plainchant, itself a much admired showpiece for harpists. Before and after this interlude, Britten presents settings of medieval and renaissance texts which mix exuberant part-songs with others of ecstatic calm, and elsewhere strikingly contrasts ones of chilly winter imagery with dance-like playfulness. In all, *A Ceremony of Carols* captures the Christian joy at the birth of mankind's saviour, their Messiah.

All the more remarkable, then, that Britten composed this almost unique masterpiece in the spring of 1942 while crossing the Atlantic from America back to war-torn England on board the MS Axel Johnson, a noisy cargo ship. Yet such was his homesickness that he chose to make this perilous voyage, and en route wrote one of his most self-consciously English works with its use of suitably medieval-style modal harmonies and effective use of canonic writing, whether in the exuberantly hectic 'This little Babe' (which immediately precedes the harp interlude), or in the slowly rising, suitably cold Phrygian harmonies of 'In freezing winter night' (following the interlude), the chill further suggested by the 'shivering' harp tremolandos.

**1. Processional**

Hodie Christus natus est:  
Hodie Salvator apparuit:  
Hodie in terra canunt angeli:  
Laetantur archangeli:  
Hodie exsultant justi dicentes:  
Gloria in excelsis Deo.  
Alleluia! Alleluia! Alleluia!

**2. Wolcum Yole! (Anon. 14th Century)**

Wolcum, Wolcum, Wolcum be thou hevenè king,  
Wolcum Yole! Wolcum, born in one morning,  
Wolcum for whom we sall sing!  
Wolcum be ye, Stevene and Jon,  
Wolcum, Innocentes every one,  
Wolcum, Thomas marter one,  
Wolcum be ye, good Newe Yere,  
Wolcum, Twelfthe Day both in fere,  
Wolcum, seintes lefe and dere,  
Wolcum Yole, Wolcum Yole, Wolcum!

Candelmesse, Quene of bliss,  
Wolcum bothe to more and lesse.  
Wolcum, Wolcum, Wolcum be ye that are here,  
Wolcum Yole, Wolcum alle and make good cheer,  
Wolcum alle another yere, Wolcum Yole, Wolcum!

**3. There is no Rose (Anon. 14th Century)**

There is no rose of such vertu as is the rose that bare  
Jesu. Alleluia.  
For in this rose containèd was heaven and earth in litel  
space, Res miranda.  
By that rose we may well see there be one God in  
persons three, Pares forma,  
The aungels sungen the shepherds to:  
Gloria in excelsis Deo. Gaudeamus.  
Leave we all this werldly mirth, and follow we this  
joyful birth. Transeamus.  
Alleluia, res miranda, pares forma, gaudeamus,  
Transeamus.

#### **4. That Yongë Childe** (Anon. 14th Century)

*Soloist: Anna Townsend*

That yongë child when it gan weep with song she lulled  
him asleep:  
That was so sweet a melody it passèd alle minstrelsy.  
The nightingalë sang also: Her song is hoarse... and  
nought thereto:  
Whoso attendeth to her song and leaveth the first...  
then doth he wrong.

#### **5. Balulalow** (James, John & Robert Wedderburn, 16th Century)

*Soloist: Rebecca Ryland Jones*

O my deare hert, young Jesu sweit, Prepare thy creddil  
in my spreit,  
And I sall rock thee to my hert, And never mair from  
thee depart.  
But I sall praise thee evermoir With sanges sweit unto  
thy gloir;  
The knees of my hert sall I bow, And sing that richt  
Balulalow.

#### **6. As Dew in Aprille** (Anon. c. 1400)

I sing of a maiden that is makèles:  
King of all kings to her son she ches.  
He came also stille there his moder was  
As dew in Aprille that falleth on the grass.  
He came also stille to his moder's bour  
As dew in Aprille that falleth on the flour.  
He came also stille there his moder lay  
As dew in Aprille that falleth on the spray.  
Moder and maiden was never none but she:  
Well may such a lady Goddes moder be.

#### **7. This Little Babe** (Robert Southwell, d. 1595)

This little Babe so few days old, is come to rife Satan's  
fold;  
All hell doth at his presence quake, though he himself  
for cold do shake;  
For in this weak unarmed wise the gates of hell he will  
surprise.  
With tears he fights and wins the field, His naked breast  
stands for a shield;  
His battering shot are babish cries, His arrows looks of  
weeping eyes,  
His martial ensigns Cold and Need, and feeble Flesh his  
warrior's steed.  
His camp is pitched in a stall, His bulwark but a broken  
wall;  
The crib his trench, haystalks his stakes; of shepherds  
he his muster makes;  
And thus, as sure his foe to wound, the angels' trumps  
alarum sound.  
My soul, with Christ join thou in fight; stick to the tents  
that he hath pight.  
Within his crib is surest ward; this little Babe will be thy  
guard.  
If thou wilt foil thy foes with joy, then flit not from this  
heavenly Boy.

#### **8. Harp Interlude**

#### **9. In Freezing Winter Night** (Robert Southwell, d. 1595)

*Soloist: Imogen Farris*

Behold, a silly tender babe, in freezing winter night,  
In homely manger trembling lies. Alas, a piteous sight!  
The inns are full; no man will yield this little pilgrim bed.  
But forced he is with silly beasts in crib to shroud his  
head.

This stable is a Prince's court, this crib his chair of State;  
The beasts are parcel of his pomp, the wooden dish his  
plate.

The persons in that poor attire his royal liveries wear;  
The Prince himself is come from heaven; this pomp is  
prized there.

With joy approach, O Christian wight, do homage to thy  
King,

And highly praise his humble pomp, wich he from  
Heaven doth bring.

#### **10. Spring Carol** (William Cornish, d. 1523)

*Soloists: Pippa Jackson & Emily Jennings*

Pleasure it is to hear iwis, the Birdes sing,  
The deer in the dale, the sheep in the vale, the corn  
springing.  
God's purveyance for sustenance, It is for man, it is for  
man.  
Then we always to give him praise, And thank him than.

#### **11. Deo Gracias** (Anon. 15th Century)

Deo gracias! Deo gracias!  
Adam lay ibounden, bounden in a bond;  
Four thousand winter thought he not to long.  
Deo gracias! Deo gracias!  
And all was for an appil, an appil that he tok,  
As clerkes finden written in their book.  
Deo gracias! Deo gracias!  
Ne had the appil take ben, the appil take ben,  
Ne hadde never our lady a ben hevene quene.  
Blessed be the time that appil take was.  
Therefore we moun singen.  
Deo gracias! Deo gracias! Deo gracias! Deo gracias!

#### **12. Recessional**

Hodie Christus natus est: Hodie Salvator apparuit:  
Hodie in terra canunt angeli: Laetantur archangeli:  
Hodie exsultant justi dicentes: Gloria in excelsis Deo.  
Alleluia! Alleluia! Alleluia!

**With Anne Denholm (harp)**



## Christmas Carols I (words on handout)

### ***Unto us is born a Son***

*Piae Cantiones, arr. David Willcocks*

### ***Hark! The herald angels sing***

*Music: Felix Mendelssohn*

## In terra pax (1951/1954)

Gerald Finzi (1901-1956)

Despite his name and heritage (his forebears were of Sephardic ancestry, Finzi being a name the family acquired while living in Italy), Gerald Finzi was London-born and culturally an Englishman with a particular fondness of the Cotswolds. He ultimately settled in rural Wiltshire. Though agnostic, Finzi loved the celebration of Christmas and enjoyed organising and participating in traditions for that season, whether carol singing with friends and family around the village, or at home having his boys shout up the chimney to 'Santa', who (Gerald upstairs) would call back to them.

It was quite spontaneously, without a commission, that Finzi was moved to compose this 'Christmas Scene', having re-read and been moved by Robert Bridges' poem 'Noel: Christmas Eve, 1913'. In this, the poet recalls hearing distant music and church bells as he walks alone at night on a country walk, and muses that perhaps the shepherds featured in the Nativity had first 'Heard music in the fields and marveling could not tell/Whether it were angels or the bright stars singing'. The poem reminded Finzi of when, as a young man, he had heard in the Cotswolds countryside the bells ring in the new year as he stood on Chosen Hill near Gloucester. It now occurred to him to juxtapose Bridges' poem with a choral depiction of the angels appearing before the shepherds to announce the birth of their Saviour, Christ the Lord, as narrated in St Luke's Gospel.

Finzi originally planned to set Bridges' entire poem; but on sending the original draft libretto early in 1951 for comment to his composing friend, Howard Ferguson, he was advised that 'the excitement and climax of the third verse' – which starts 'Now blessed be the tow'rs that crown England so fair' – 'would kill the Luke extract stone dead. Furthermore, four verses delays Luke too long and tuns it from a centrepiece (which it should be) into an afterthought.' Finzi accordingly cut Bridges' third stanza and transferred the St Luke setting to appear after the second stanza, making Bridges' poem a most effective framing device for the scene with the shepherds.

The result is one of Finzi's most open-hearted and directly expressive works. Part of its charm is the way the music echoes or recalls fragments of several seasonal motifs, such as the 'Alleluia' phrase first heard in the strings (recalling that heard in the well-loved 17th-century hymn known to English singers as 'Ye watchers and ye holy ones'); or the archetypal bell-like pentatonic chime – apposite for a work inspired by Bridges' poem about hearing distant church bells – transmuted into the choir sopranos' 'Glory to God' (and, curiously, recalled in a similar moment of benediction at the end of Britten's opera for children, *Noye's Fludde*, composed just a few years after Finzi's *In terra pax*). Those thematic fragments help to create a work that, while fresh in its expressiveness, suggests the happy memories of past Christmases such as Finzi himself loved.

Finzi himself conducted the premiere, given at the 1954 Christmas concert of the Newbury String Players, the ensemble Finzi had founded, who performed a version for strings, harp and cymbals (as performed tonight). He subsequently prepared a full orchestral version for the Gloucester Three Choirs Festival in 1956, which he again conducted – his last public performance. Afterwards, he and his wife, Joy, took his dear friend Vaughan Williams and his wife Ursula for a walk up Chosen Hill – 'This is where I got the idea', he told them.

**Emily Jennings (soprano)**

**Alex Bower-Brown (baritone)**

## 'The blessed son of God' from *Hodie* (1954)

Ralph Vaughan Williams (1872-1958)

This tender piece for unaccompanied choir is the first of two chorales in Vaughan Williams's Christmas cantata, written near the end of his life when he was in his eighties, *Hodie*. Though utterly straightforward in its expression without a hint of chromaticism, it yet has a remarkable poignant quality, perhaps most strikingly in its final, drawn out cadence with its many exquisite passing dissonances as it slowly reaches resolution.

## Now may we singen (2007)

Cecilia McDowall (b1951)

Born in London, daughter of a professional flute player, Cecilia McDowall read music at the University of Edinburgh, continuing her studies in singing, piano and cello at Trinity College of Music, London. She was encouraged to pursue composition after winning various competitions, and studied under Joseph Horowitz, Robert Saxton and Adam Gorb.

As a trained singer, McDowall has a particular affinity and interest in choral music. In an interview with Choir and Organ, she has said: "I enjoy the challenges of writing for both amateur and professional choirs and always like to sing through the vocal lines in all the parts to see how they lie on the voice. I really enjoy looking for suitable texts for choral music – it's half the fun of it. It does take time to find just the 'right' words and I do feel they must be 'good' words – words which express an idea economically and with beauty. And always when setting a text I try to get as far into the meaning of the words as I can."

Setting a 15th-century English text containing some short Latin passages, this is a joyful, dance-like carol with a medieval feel derived from its use of bare fourths and fifths in its harmonies. The spirited, lilting melody begins in the sopranos and altos but is passed round the choir, while the other voices add stirring harmonies and bell-like drones to the texture.

This Babe to us that now is born,  
Wonderful works He hat y'wrought,  
He would not loss what was forlorn  
But boldly again it bought;

*Refrain:*

And thus it is For sooth ywis,  
He asketh nought but that is His.  
Now may we singen as it is  
Quod puer natus est nobis.

This bargain loved He right well,  
The price was high and bought full dear.  
Who would suffer and for us feel  
As did that Prince withouten peer? *Refrain*

His ransom for us hath ypaid ;  
Good reason have we to be His.  
Be mercy asked and He be prayed.  
We may deserve the heavenly bliss, *Refrain*

To some purpose God made man;  
I trust well to salvation.  
What was His blood that from Him ran  
But fence against damnation? *Refrain*

Almighty God in Trinity,  
Thy mercy we pray with whole heart,  
Thy mercy may all woe make flee  
And dangerous dread from us to start. *Refrain*

*Text: Anon (before 1536)*

## Fantasia on Christmas Carols (1912)

Ralph Vaughan Williams (1872-1958)

This simple yet effective arrangement of Christmas carols, written to a commission from the Three Choirs Festival, was first performed under the composer's direction in 1912. So familiar are all the carols included in this *Fantasia* today that it is astonishing to think that at that time those melodies were hardly familiar to their audience, having only effectively been 'rediscovered' a few years previously – collected in Somerset, Sussex and Herefordshire – by Vaughan Williams and his close colleague Cecil Sharp, to whom the work is dedicated. Due acknowledgement was also given to 'Mrs. Leather' (the folklorist Ella Mary Leather), who had assisted Vaughan Williams in collecting the melody 'There is a fountain' in 1909. Not every carol is sung – some melodies are played by the orchestra in counterpoint to what the chorus is singing: for instance, the orchestra plays 'The First Nowell' while the tenors and basses sing 'Come all you worthy gentlemen'. Therefore, rather than the listener 'train spotting' each carol, it's probably best to simply enjoy the tapestry woven by Vaughan Williams, which ends – as the late Michael Kennedy put it – with 'a gradual and magical diminuendo as the wassailers' voices vanish into the distance, across the snow-covered fields and away into the night.'

The young Benjamin Britten, about whom a great deal comment has been made lately of his supposed animosity to Vaughan Williams's work, wrote warmly of the work in his diary in December 1930 after a performance: 'R.V.W. Xmas Fantasia thrilling to sing & I should think to listen to. V. Beautiful.' To which, we fully concur!

## Christmas Carols II (words on handout)

**God rest you merry gentlemen**

*Arr. David Willcocks*

**O come, all ye faithful**

*Anon (18th century) arr. David Willcocks*



## 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.

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. 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.

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](http://www.percius.co.uk)



## ALEX BOWER-BROWN – BARITONE

Alex Bower-Brown is a British baritone, currently studying with a scholarship at the Royal Academy of Music. Alex studies with the professors Glenville Hargreaves and Iain Ledingham. Whilst at the Academy, Alex has been a regular performer in the Royal Academy Bach consort, performing with some of the best conductors of our age including Philippe Herreweghe, John Butt and Jane Glover. A highlight of the series was singing 'Pilate' in a production of Bach's great work, the St John Passion, conducted by Philippe Herreweghe. In 2020 Alex performed the title role in Michael Finnissy's new opera *Mankind* in a series of premier performances around Norfolk.

Alex has a wealth of experience singing both as a soloist and in choirs. He has performed as a soloist in a wide variety of works including Handel's *Messiah*, Bach's *St Matthew Passion*, Brahms' *Requiem* and Vaughan Williams' *Five Mystical Songs*. Alex was also part of the chorus for Hurn Court's production of *Dido and Aeneas*. As a member of professional choirs Alex has toured much of the USA and Europe, singing in some of the most illustrious venues in the world including the Royal Albert Hall, the Royal Festival Hall, the Sheldonian Theatre, Concertgebouw in Amsterdam and St Thomas' 5th Avenue in New York.



## ANNE DENHOLM – HARPIST

Anne Denholm is one of the leading British harpists of her generation and served as Official Harpist to HRH The Prince of Wales from 2015-2019. She is Principal Harp with the BBC Concert Orchestra, a position she shares with Elizabeth Bass.

She is in demand as a soloist and chamber musician, and is a founding member of award-winning contemporary quartet, The Hermes Experiment. They have released two albums to critical acclaim, and in November 2021 they were awarded the Royal Philharmonic Society Young Artist Award.

Anne freelances with orchestras and choirs across England alongside her orchestral position, most recently working with the London Philharmonic Orchestra and the Philharmonia Orchestra. She has performed and recorded with The Choir of St John's College Cambridge, The Temple Church Choir and Ely Cathedral Girls' Choir.

Anne holds teaching positions at Eton College and the Dragon School, Oxford. She also hugely enjoys working as an Instrumental Tutor for the National Children's Orchestras of Great Britain and National Youth Orchestra of Great Britain.

## 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](mailto: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](http://www.thomas-tallis-society.org.uk).

- Sopranos** Phoebe Clapham, Imogen Faris, Jan Hart, Pippa Jackson, Emily Jennings, Claire Jones, Philippa Kent, Rachel Lethbridge, Caroline Molloy, Romy Nuttall, Jill Pollock, Naomi Quant, Becky Ryland-Jones, Kathryn Strachan
- Altos** Thomas Bridges, Caitlin Brooks, Rosemary Burch, Jessy Croghan, Miriam Crozier, Moira Fitzgerald, Sally Hughes, Emma Humphries, Emily John, Jo Merry, Sophy Miles, Alice Shelton, Ruthie Smith, Anna Townsend
- Tenors** Justin Eeles, Andrew Green, Larry Howes, Andrew Lang, David Lowick, Alexander MacLaren, Chris Moody, Adam Oliver, Paul Renney, Graham Voke
- Basses** Dermot Agnew, Rick Brooks, Cyril Cleary, Quentin Evans, Sean Green, Andrew Harper, David Houghton, Daniel Jaffe, Philip Kay, Jonathan Louth, David McNally, Antonio Oliveira, Nigel Press, John Sutton, Geoff Woodhouse

## THOMAS TALLIS SOCIETY STRING ORCHESTRA

### Violin 1

Alexandra Caldon (Leader)  
Greta Papa  
Cora-Marina Lordache  
Lorenzo Narici

### Violin 2

Guy Button  
Javier Montanana  
Samuel Cutajar  
Congling Wu

### Viola

Martin Kelly  
Julius Bannister

### Cello

Hannah Lewis  
Urška Horvat

### Double Bass

Chris West

### Harp

Anne Denholm

### Organ

Paul Plummer



## 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](mailto:carolelowe@rocketmail.com).

**We would like to recognise the important contribution of the following TTS Patrons:**

Mrs Daphne Barnett	Dr Thomas Kelen	Mr Robert Ridyard
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Mr Richard Haydon	Mr Roger Price	

### FOR YOUR DIARY

**Sunday 19th March 2023**

*Works to include: Brahms Requiem in a version for pianist and small instrumental band;  
and motets by Schutz, whom Brahms much admired.*

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