

Thomas Tallis Society Choir  
Directed by Eamonn Dougan



# MISERERE

Music for Lenten contemplation

Allegri  
Charpentier  
MacMillan

*Miserere* – ‘Have mercy!’ – is a sequence of chants and motets associated with Holy Week, the seven days before Easter: a musical meditation on the Passion and Death of Christ.

Our concert is primarily of works which recall and reflect upon events from that fateful week – including Peter’s betrayal of Jesus, dramatically and affectingly set to music by the seventeenth century French composer Marc-Antoine Charpentier.

Each half of the concert features a key text from the liturgy. First we have *Christus factus est*, based on an extract from St Paul’s letter to the Philippians, which succinctly describes the significance of Christ’s sacrifice for the sake of mankind; the second half features the *Miserere*, the penitential psalm used in the early morning liturgy (‘Lauds’) in the final three days of Holy Week, famously set by Gregorio Allegri, and set again in our time by the Scottish composer James MacMillan.

## PROGRAMME

Anerio ~ Christus factus est  
Palestrina ~ Sicut cervus  
Monteverdi ~ Christe, adoramus te  
Bruckner ~ Christus factus est  
Duruflé ~ Ubi caritas  
Casals ~ O vos omnes  
Charpentier ~ Le Reniement de St Pierre

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Allegri ~ Miserere  
Monteverdi ~ Adoramus te, Christe  
James MacMillan ~ Miserere  
Byrd ~ Agnus Dei from Mass for 4 voices

### PROGRAMME NOTES by Daniel Jaffé

#### Felice Anerio (c.1560 – 1614) - Christus factus est

Anerio was Palestrina's successor as composer to the papal choir. Himself born in Rome, he sang as a boy chorister in S. Maria Maggiore, then in the papal Cappella Giulia under Palestrina. *Christus factus est*, possibly Anerio's best known work, only survives today from early nineteenth century sources, and it seems possible that the expressive chromatic harmonies may have been added in that century; if not, they would be an early sign of influence from the early Baroque madrigal style not to be found in Palestrina's music.

*Christus factus est pro nobis obediens  
usque ad mortem, mortem autem crucis.  
Propter quod et Deus exaltavit illum et dedit illi  
nomen, quod est super omne nomen.*

Christ became obedient for us unto death,  
even to the death, death on the cross.  
Therefore God exalted Him and gave Him a name  
which is above all names.

#### Giovanni da Palestrina (c.1525 – 1594) - Sicut cervus

Anerio's former teacher, Palestrina, was also a native of Rome – he indeed was born and died in that city. Palestrina's posts included choirmaster of the Sistine Chapel and of St Peter's, and these prestigious positions to an extent explain why his music continued to be performed widely even after his death; but it was above all his skill in making great music out of the restrictions of the Counter-Reformation (rejecting the influence of popular song; cultivating pure choral music without any instrumental accompaniment apart from the organ; and not allowing texts to be obscured by too involved polyphonic part writing) that ultimately earned his music a permanent place in the repertory. His choral writing, noted for its smooth, flowing lines and the 'purity' of its style is well demonstrated by *Sicut cervus*, one of his most celebrated motets.

*Sicut cervus desiderat ad fontes aquarum, ita  
desiderat anima mea ad te, Deus.*

Like as the hart desireth the water-brooks:  
so longeth my soul after thee, O God.

#### Claudio Monteverdi (1567 – 1643) - Christe, adoramus te

A near-contemporary of Anerio's, Monteverdi wrote church music throughout his long career, first at the court of Mantua, then as maestro di cappella at S. Marco in Venice. 'Christe, adoramus te' was first published in 1620 in a collection of 31 motets compiled by Giulio Cesare Bianchi, a pupil of Monteverdi's from his Mantua years.

Written for five-voice choir (including two soprano parts) this motet, intended to be sung during Mass when the host is raised, offers devotion to Christ who became the world's saviour through his death on the cross. Compared to the Roman composers, Monteverdi's style is more dramatic, as one might expect from history's first great opera composer: typical are the striking contrasts between full choir and solo voices, and a sensitivity to the natural inflections and meaning of the words he sets, balanced with a sometimes quite instrumental style of writing including tightly sprung rhythms.

*Christe, adoramus te,  
et benedicimus tibi,  
quia per sanctam crucem tuam  
redemisti mundum.  
Domine, miserere nobis.*

Christ, we adore you  
and we bless you,  
because by your holy cross  
you have redeemed the world.  
Lord, have mercy on us.

### **Anton Bruckner (1824 – 1896) - Christus factus est**

Though not obviously a Palestrina-style work, Bruckner's great motet *Christus factus est* was composed in the wake of a great resurgence of interest in music by that great Roman polyphonist. In 1866 the German priest and composer Franz Xaver Witt launched a journal devoted to the cause of improving liturgical music. Witt championed both Palestrina and Gregorian chant as necessary tonics to combat what he described as 'trashy' music which had infested Catholic choirs in parochial churches. Anton Bruckner had already composed several unaccompanied motets in the 1840s, but nonetheless welcomed the promotion of Palestrina's music as 'timely', and began writing several inspired motets. 'Christus factus est', first performed in 1884, is probably the greatest of these. Indeed, it appears to present the essence of Bruckner's symphonic style with its harmonic tensions, abrupt key changes, dramatic silences and powerfully built dynamic contrasts.

*Text as above.*

### **Maurice Duruflé (1902 – 1986) - Ubi caritas**

Gregorian chant plays an overt role in a good deal of music by the French composer Maurice Duruflé. The organist of St Étienne-du-Mont in Paris from 1929 until his death in 1986, Duruflé was a pupil of Paul Dukas, and like his teacher was painstaking and fastidious as a composer, publishing only a few works which all show the influence of such forebears as Fauré, Debussy and Ravel. Best known are his Requiem composed in 1947, and the *Quatre motets sur des thèmes grégoriens* of 1960 (from which 'Ubi caritas' is taken), both based on Gregorian Chant.

*Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exultemus, et in ipso iucundemur.  
Timeamus, et amemus Deum vivum.  
Et ex corde diligamus nos sincero.  
Amen*

Where charity and love are, God is there.  
Christ's love has gathered us into one.  
Let us rejoice and be pleased in Him.  
Let us fear, and let us love the living God.  
And may we love each other with a sincere heart.  
Amen.

### **Pablo Casals (1876 – 1973) - O vos omnes**

Much celebrated as a great cellist, Pablo Casals was also an accomplished composer, whose works include an oratorio *El pessebre* (The Manger). His motet *O vos omnes*, one of several sacred pieces he wrote for the Benedictine monks of Montserrat, an abbey near his native Barcelona, is believed to have been originally composed in 1932. Later, when Casals was in self-imposed exile from Franco's Spain, he rewrote the work for mixed choir, publishing this in 1965 with a New York firm. The text, though taken from the Old Testament's Lamentations, is one closely associated with Holy Week, interpreted by Christians as foretelling Christ's suffering.

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

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

## **Marc-Antoine Charpentier (1643 – 1704) - Le Reniement de St Pierre**

Seventeenth-century Paris was a major centre of music under the lavish patronage of the 'Sun King' Louis XIV. Born in that city, Marc-Antoine Charpentier was one of its most talented composers of that era, yet it was his misfortune to be a contemporary of Jean-Baptiste Lully. As the monarch's master of music, Lully did everything to thwart any and all potential rivals to his privileged position. Charpentier never gained a position in the royal court; yet he managed to find his own patrons and composed a good deal of sacred music. Trained in Rome in the late 1660s, Charpentier was familiar with the Italian polychoral tradition, which he put to highly effective use in his motet *Le Reniement de St Pierre*: the story of Peter's betrayal of Jesus is skilfully woven from the accounts of all four Gospels and set with the dramatic immediacy of opera. Yet, like Monteverdi, Charpentier achieves this almost entirely through his remarkable writing for voices, whether the rapid-fire questioning of Peter's accusers, or the work's denouement, an extraordinarily affecting final stretch of just over 30 bars in which the words 'flevit amare' ('wept bitterly') are set to a remarkably intricate weave of choral lines rich in passing dissonances.

### **Chorus**

At supper Jesus gave his disciples his body to eat and his blood to drink.  
Then they went out together into the mount of Olives. Then saith Jesus unto them:

### **Jesus**

All ye shall be offended because of me this night: for it is written, I will smite the shepherd, and the sheep of the flock shall be scattered abroad.

### **Chorus**

Peter answered and said to him:

### **Peter**

Though all men shall be offended because of thee, yet will I never be offended.

### **Jesus**

Verily, I say unto thee, Peter, that this night, before the cock crow, thou shalt deny me.

### **Peter**

Ah Lord! Though I should die with thee, yet will I not deny thee.

### **Chorus**

Likewise also said all the disciples:

We shall not deny thee. Though we should die with thee, yet will we not deny thee.

### **Narrator**

Lo, Judas, one of the twelve, came, and with him a great multitude with swords and staves.

Then they laid hands on Jesus and took him.

Then all the disciples forsook him and fled.

And Peter stretched out his hand, and drew his sword, and struck a servant of the high priests, and smote off his ear.

And Jesus said unto him:

### **Jesus**

Put up again thy sword, Peter, into its place. Wouldst thou not that I drink this cup, which my Father hath given me?

### **Narrator**

Then the band and the captain and officers of the Jews took Jesus, and bound him, and led him away to the high priest.

But Peter followed him afar off unto the high priest's palace.

She who kept the door saw him and said unto him:

### **Doorkeeper**

Art thou not also one of this man's disciples?

### **Peter**

O woman, I am not, I do not know the man.

### **Chorus**

They took Peter into the house, and he sat with the servants and the soldiers by the fire and warmed himself.

Another maid said unto him:

### **Maid**

Thou also wast with Jesus of Nazareth.

### **Peter**

O woman, I was not, I do not know this man.

### **Narrator**

Then a kinsman of him whose ear Peter cut off, saith:

## Quartet

### Doorkeeper / Maid / Kinsman of Malchus

Art thou not a Galilean?

Did not I see thee in the garden with him? Yes, thou art, and it was thee.

Thy speech betrayeth thee.

Verily, thou art one of this man's disciples.

### Peter

No, I am not, and I was not.

I know not what thou sayest, I do not know the man.

### Narrator

And immediately the cock crowed.

### Chorus

Then Jesus looked at Peter.

And Peter remembered the words of Jesus. And he went out and wept bitterly.

\* \* \* INTERVAL \* \* \*

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

## Gregorio Allegri (1582 – 1652) - Miserere

Allegri's Miserere, probably composed in the 1630s, is the single most famous choral work in the repertory of the papal choir. Written for five-part chorus and a quartet of solo voices, it was long regarded as the papal choir's exclusive property, only to be performed during the Tenebrae (darkness) service on the Wednesday and Good Friday of Holy Week; furthermore, it was forbidden to transcribe the music. In 1770 Mozart, aged 14, famously broke this edict; so enchanted was he by the music that he wrote Allegri's piece down from memory after a single hearing. However the version well-known today, and which is performed in this concert, is rather different from what Mozart would have heard; due to an error in transcription, the quartet of solo voices is made to start its second phrase a fourth too high, which results, serendipitously, in a beautiful though totally anachronistic key change from G minor to C minor, and the now famous soaring high C by a treble or soprano soloist.

1 *Miserere mei, Deus, secundum magnam misericordiam tuam; et secundum multitudinem miserationum tuarum, dele iniquitatem meam.*

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

3 *Quoniam iniquitatem meam ego cognosco, et peccatum meum contra me est semper.*

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

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

6 *Ecce enim veritatem dilexisti; incerta et occulta sapientiae tuae manifestasti mihi.*

7 *Asperges me hyssopo, et mundabor; lavabis me, et super nivem dealabor.*

8 *Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata.*

9 *Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele.*

10 *Cor mundum crea in me, Deus, et spiritum rectum innova in visceribus meis.*

1 Have mercy upon me, O God, after thy great goodness: according to the multitude of thy mercies do away mine offences.

2 Wash me thoroughly from my wickedness: and cleanse me from my sin.

3 For I acknowledge my faults: and my sin is ever before me.

4 Against thee only have I sinned, and done this evil in thy sight: that thou mightest be justified in thy saying, and clear when thou art judged.

5 Behold, I was shapen in wickedness: and in sin hath my mother conceived me.

6 But lo, thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly.

7 Thou shalt purge me with hyssop, and I shall be clean: thou shalt wash me, and I shall be whiter than snow.

8 Thou shalt make me hear of joy and gladness: that the bones which thou hast broken may rejoice.

9 Turn thy face from my sins: and put out all my misdeeds.

10 Make me a clean heart, O God: and renew a right spirit within me.

11 *Ne projicias me a facie tua, et spiritum sanctum tuum ne auferas a me.*

12 *Redde mihi laetitiam salutaris tui, et spiritu principali confirma me.*

13 *Docebo iniquos vias tuas, et impii ad te convertentur.*

14 *Libera me de sanguinibus, Deus, Deus salutis meae, et exultabit lingua mea justitiam tuam.*

15 *Domine, labia mea aperies, et os meum annuntiabit laudem tuam.*

16 *Quoniam si voluisses sacrificium, dedissem utique; holocaustis non delectaberis.*

17 *Sacrificium Deo spiritus contribulatus; cor contritum et humiliatum, Deus, non despicias.*

18 *Benigne fac, Domine, in bona voluntate tua Sion, ut aedificentur muri Jerusalem.*

19 *Tunc acceptabis sacrificium justitiae, oblationes et holocausta; tunc imponent super altare tuum vitulos.*

11 Cast me not away from thy presence: and take not thy holy Spirit from me.

12 O give me the comfort of thy help again: and stablish me with thy free Spirit.

13 Then shall I teach thy ways unto the wicked: and sinners shall be converted unto thee.

14 Deliver me from blood-guiltiness, O God, thou that art the God of my health: and my tongue shall sing of thy righteousness.

15 Thou shalt open my lips, O Lord: and my mouth shall shew thy praise.

16 For thou desirest no sacrifice, else would I give it thee: but thou delightest not in burnt-offerings.

17 The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt thou not despise.

18 O be favourable and gracious unto Sion: build thou the walls of Jerusalem.

19 Then shalt thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young bullocks upon thine altar.

### **Claudio Monteverdi (1567 – 1643) - Adoramus te, Christe**

*Adoramus te* – like *Christe, adoramus te* (performed earlier) which sets a variant of essentially the same text – was published as part of Bianchi's 1620 collection of motets. This motet is in six voice parts, particularly rich and resonant with the male voices divided into three parts.

*Adoramus te, Christe,  
et benedicimus tibi.  
Quia per sanguinem tuum pretiosum  
redemisti mundum.  
Miserere nobis.*

We adore you, O Christ,  
and bless you,  
You who, by your precious blood,  
have redeemed the world.  
Have mercy on us.

### **James MacMillan (b.1959) - Miserere**

The Scottish composer James MacMillan first came to prominence with his spectacular concerto for the percussionist Evelyn Glennie, *Veni, Veni Emmanuel*. However it is his choral music, in which he gives direct expression to his Roman Catholic faith, that has secured MacMillan his widest and most appreciative audience.

MacMillan's 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.

*Text as above.*

### **William Byrd (1543 – 1623) - Agnus Dei (from Mass for 4 Voices)**

The *Agnus Dei* which concludes William Byrd's *Mass for 4 Voices* is a suitably calming conclusion for this concert. One of the greatest Catholic composers of the Elizabethan age, Byrd was much revered by his contemporaries and pupils. Even so, he had to exercise considerable caution in post-Reformation England when having his mass settings printed in the early 1590s: each mass was printed as a separate volume, presumably to make them easier to conceal, and included no title page nor any prefatory material.

The 'Lamb of God' is evoked traditionally three times: in Byrd's setting, first by two voices; the second by three; and the third by all four voices. The concluding prayer to 'grant us peace' would have seemed all too apposite to the Catholics with their clandestine worship, and the harmonic tension Byrd creates here, resolved by the final F major chord, is masterful.

*Agnus Dei, qui tollis peccata mundi,  
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi,  
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.*

Lamb of God, who takest the sins of the world,  
have mercy upon us.

Lamb of God, who takest the sins of the world,  
have mercy upon us.

Lamb of God, who takest the sins of the world,  
grant us peace.

## 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.

## Thomas Tallis Society Choir

### Sopranos

Imogen Clark, Alana Clarke, Imogen Faris, Penny Gunstone, **Emily Jennings**, Ellie Jestico, Claire Jones, Chloe Lam, Ley Spicer, Kathryn Strachan, Jenny Wegg, Emma Wilkins

### Altos

Rosemary Burch, Joanna Clark, Miriam Coe, Susan Dean, Sian Evans, Barbara Gormley, Emma Humphries, Emily John, Sophie Kent, Catriona Savage, Alice Shelton, **Sophie Timms**

### Tenors

Justin Eeles, Andrew Greene, Larry Howes, **Chris Huggon**, Alan Jolly, Andrew Lang, Chris Moody, John Parsons, **James Rhoads**, Graham Voke

### Basses

Thomas Atherton, Richard Brooks, Cyril Cleary, Quentin Evans, **Will Ford**, Simon Gallie, Andrew Harper, David Houghton, Daniel Jaffé, Jonathan Louth, **Alex Robarts**, Geoff Woodhouse

**Bold denotes TTS Choral Ambassadors. Soloists tonight are:**

### Charpentier:

**Jesus** - James Rhoads

**Petrus** - Christ Huggon

**Ancilla** - Emily Jennings

**Ostia** - Sophie Timms

**Historicus** - Alex Robarts & Will Ford

### Allegri:

Imogen Clark

Sophie Timms

Alice Shelton

Will Ford

### MacMillan:

Emma Wilkins

Sophie Timms

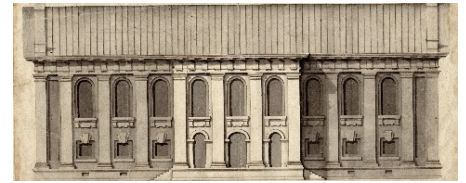
Chris Huggon

Alex Robarts

## FOR YOUR DIARY – All in St Alfege Church, Greenwich

**Saturday 23 June 7.00pm** – a programme of celebratory music with brass ensemble for the 300th anniversary of the consecration of St Alfege Church, including Rutter's Gloria, Open to me the gates by Jonathan Dove, Britten Rejoice in the Lamb and a selection of Tallis motets.

*Original Hawksmoor drawing recently discovered in Greenwich Heritage Centre*



**Saturday 13 October 7.30pm – Darkness to light** - a musical journey from the day's end into the promise a new day brings. The repertoire will be a journey from the Tudor era to the 21<sup>st</sup> century with works by Tallis, Whyte, Sheppard, Wood, Rheinberger, James MacMillan, Eric Whitacre, Arvo Pärt and Alec Roth.

**Saturday 10 November 7.45pm – Dixit Dominus – Handel**  
collaboration with Greenwich Early Music Festival

ROYAL GREENWICH INTERNATIONAL  
EARLY MUSIC  
FESTIVAL In

**Saturday 1 December** – A Christmas concert

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## FRIENDS AND PATRONS



We are very grateful to our faithful group of Patrons and Friends that have been loyally supporting us for a number of years. Their generosity and support have really helped the Society to keep going. A reliable yearly income is a huge benefit in planning programmes and means we can budget more accurately.

We are very keen to increase the number of Patrons and Friends to help us go forward in a sustainable manner and we would love your support as either a Patron or Friend.

A Friend contributes £30 per year and this special relationship with the choir is recognised by:

- A newsletter with early notification of concerts
- An invitation to the annual Friends and Patrons party
- Recognition of support in TTS programmes

As a Patron of the Society you receive additional benefits in recognition of an annual donation of £150:

- A complimentary top price ticket to all concerts
- Free concert programmes
- Separate interval or pre-concert complimentary drinks table
- Acknowledgment of support of the Society in the programme
- An invitation to the annual Friends and Patrons party

Please consider whether you could support TTS by becoming a Patron or a Friend of the Society. Speak to Carole tonight or contact her at [carolelowe@rocketmail.com](mailto: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, Dr Mary-Clare Parker, Mr Adam Pollock, Mr Nigel Press, Mrs Julia Press, Mr David Quarmby, Mrs Hilmary 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 and to John Mander who built and maintains the chamber organ played tonight.