



**Thomas Tallis Society Choir**  
Directed by Olivia Shotton



### Tonight's Programme

Trois chansons - Debussy

Mille regretz - Josquin

Au joli bois - De Sermisy

Il est bel et bon - Passereau

L'isle joyeuse - Debussy

Quatre motets - Duruflé

Sub tuum praesidium - Charpentier

In pace in idipsum - Bouzignac

Madrigal - Fauré

Mélancolie - Poulenc

Calme des nuits - Saint-Saëns

Des pas dans l'alleé - Saint-Saëns

Les fleurs et les arbres - Saint-Saëns

Hymne au soleil - Lili Boulanger

Sous bois - Lili Boulanger

This concert will run without an interval. Drinks will be served in the church hall after the concert. Please join us there.

## PROGRAMME NOTES

### Trois Chansons de Charles d'Orleans (1898, 1908)

Claude Debussy (1862-1918)

1. Dieu! Qu'il la fait bon regarde
2. Quant j'ai ouy le tambourin (with alto solo)
3. Yver, vous n'estes qu'un villain

Charles d'Orleans (1394-1465), cousin of the French king, became France's most celebrated medieval poet. Captured by the English after the Battle of Agincourt in 1415, when he was discovered trapped beneath a pile of corpses, he was held captive in England for the next 24 years. Though held for a while in the Tower of London, he was permitted to live more or less in the manner and level of comfort to which he was accustomed, and wrote fairly prolifically as a poet both in French and in English.

Claude Debussy, who was something of an anglophile, might perhaps be thought an ideal composer to set Charles d'Orleans' poetry: both were men of considerable refinement whose respective work often had an erotic edge, albeit one that in Debussy's case had to be subsumed generally in music and the setting of Symbolist poetry. He wrote the first and last of his three choral settings in 1898 (when he was also composing his orchestral *Nocturnes*), adding the second in 1908 (just when he was revising *La mer*). As is appropriate for settings of fifteenth-century texts, the music is modal, giving it an antique flavour while showing plenty of the harmonic sensuousness characteristic of Debussy's music.

The opening song, *Dieu! Qu'il la fait bon regarde*, is set to music that is rapt and enchanted – the subject of the poet's love proving to be France, from which Charles was exiled in captivity. *Quant j'ai ouy le tambourin* refers to a drum particularly associated with the French Provençal region (made famous outside France by Bizet's use of it in his incidental music to the play *L'Arlesienne*); its tapping is suggested by the choral writing which accompanies a contralto soloist, who sings the poet's sentiment that he'd rather stay warm in bed than go outside to join the May-day festivities. The final song, by contrast, has the poet cursing the biting cold of winter – suggested by the brittle staccato opening, which is contrasted in a central section with the cosy euphony of a quartet of solo singers eulogising the comforts of summer.

### Mille regretz

Josquin des Prez (c.1450- 1521)

The Franco-Flemish composer Josquin des Prez, commonly known by his moniker 'Josquin', was born in about 1450 in what is now the marches of France and Belgium. These lands belonged to the Burgundian State, a collection of territories belonging to the Dukes of Burgundy and a hive of cultural activity, particularly music. It might be said that we know more about what *historians* thought about Josquin rather than the real facts of his life. We do know that he was widely considered to be one of the best composers in Europe in the late 15th and early 16th centuries and retained this fame after his death, and that he frequented many of the royal, noble and ecclesiastical courts of Europe in an official and highly-esteemed capacity. He was so widely celebrated that many works were incorrectly attributed to him. Josquin was a singer and wrote primarily vocal music. This ranged from sacred masses to secular chansons – *Mille regretz* is an example of the latter.

*Mille regretz* is a love song – more specifically, a song of lost love. Josquin evokes the feeling of “a thousand regrets” with the use of somewhat odd-sounding harmony to our modern ears – the Phrygian mode, a scale akin to the modern natural minor scale with a flattened second note. As the scale is “depressed”, so too is the singer. Slurs and falling motifs evoke sighs and moans. The burden of sorrow is so strong that ‘it seems my days will soon come to an end’, and the bareness of much of the piece is an unmistakable nod to the emptiness with which the singer is now forced to contend.

## Au joli bois

Claudin De Sermisy (c.1490-1562)

Claudin de Sermisy may have studied with Josquin and like him been a “Burgundian”, though by the time of his birth the Duchy of Burgundy had been annexed by the Kingdom of France. De Sermisy spent his life in the service of the church and the court of the Kings of France. His principal output was both sacred and secular music for the voice – masses, a *Requiem*, motets and chansons – the latter of which number around 175. De Sermisy’s later years were set against the backdrop of increasing religious turmoil in France – the conflict between Catholics and Protestant Huguenots came to a head a decade or so after his death with the St Bartholomew’s Day massacre in 1572. Unlike many of his contemporaries such as Claude le Jeune, Claude Goudimel and Louis Bourgeois (composer of the *Old 100th* hymn tune), he seems to have remained a Catholic throughout his life. He was nevertheless admired by Protestant reformers, including Martin Luther, who set at least one chorale to a tune by de Sermisy.

*Au joli bois* is a chanson for four voices dating from 1529. Though heading towards the tonality of late “Renaissance” music, there are still some modal inflections evident in the piece which add a certain spice to the already colourful text. De Sermisy also employs a directness in texture with homophonic writing, in contrast to the elaborate polyphony of his sacred works.

## Il est bel et bon

Pierre Passereau (fl. 1509-1547)

Members of polite society may wish to cover their ears – or at least avoid looking at the translation – when the choir sings this saucy little number! Pierre Passereau had a penchant for the crude and specialised in quick and witty patter songs, laden with double entendres and outright obscenity. On this occasion, we have the story of two wives discussing their husbands – in particular, their performance of household chores and other... \*ahem\*... marital “obligations”. At the end, one wife thinks with pleasure of her husband, feeding the chickens and winking at her – “you little flirt!”

Passereau was a popular composer of chansons in the Parisian style in the 1530s. Most of his chansons were published by Pierre Attaignant, who also published *Au joli bois* by de Sermisy. His music reflects the influence of the Italian *frottola*, a precursor to the madrigal, with simple and direct lines which were designed for popular singing. *Il est bel et bon* is fast and bawdy in equal measure – and shows that 16<sup>th</sup> century people weren’t really so different from us – save for refraining from hitting one’s wife being the measure of a good husband, of course!

## L’isle joyeuse (1904)

Claude Debussy (1862-1918)

After demonstrating his orchestral mastery in *Prélude à l’après-midi d’un faune* (1894) and *Nocturnes* (1899), Debussy busied himself with composing piano works of a distinctive style (albeit, to an extent following a style of piano writing pioneered by Ravel – a matter of bitter contention between fans of the two composers!). Debussy’s *Pour le piano*, completed in 1901, was the first to include several of his characteristic touches, such as bell-like harmonies and the use of the amorphous-sounding whole tone scale. Then followed his evocative set of pieces *Estampes*, composed in 1903; and, perhaps most dazzling of all, *L’isle joyeuse* in 1904.

Debussy appears to have originally conceived this as one of three movements of a suite, which was to reuse the title he had first used for a set of pieces at that time yet to be published: *Suite bergamasque*. Debussy, desperate for some income, ultimately preempted such a suite by publishing the earlier suite (which includes the much-loved *Clair de lune*), and he revised the constituent movements of his new suite to create three discrete works. *L’isle joyeuse* (The joyous island), inspired by Watteau’s painting *L’Embarquement pour Cythère*, is an ecstatic outpouring of sunlit joy translated into a sparkling, glinting showpiece.

Born in 1902 in the quaint Norman town of Louviers, Maurice Duruflé grew up attending the late-medieval church of Notre-Dame. It was here that he discovered his vocation as a musician – and ‘vocation’ is not a word used lightly. Throughout his life he retained an enchantment with the Catholic liturgy of his childhood, which stood to define itself against the secular French Third Republic through its use of the Latin language and the performance of elaborate and historic ceremony. The ancient melodies of Gregorian chant and the modal harmonies of early music all made an enormous impression on the young Duruflé, particularly as his ‘vocation’ led him to the choir school of Rouen Cathedral. With the upheavals of the First World War, Duruflé found himself upon the instrument which would become his primary focus – the organ – first covering for those musicians called to the Western Front and later as assistant to Louis Vierne at Notre Dame de Paris (Duruflé was present at Vierne’s death on the organ) and titular organist at the church of St-Étienne-du-Mont in Paris, a post in which he remained from 1929 until his death in 1986.

Duruflé was first and foremost an organist, though in 1947 the *Requiem* for choir, organ and orchestra, commissioned by the collaborationist Vichy regime, was published. Dedicated to his father, the *Requiem* was as much a personal piece as a public commission, and the Fourth French Republic recognised in it his devotion not to a puppet government but France – and paid three times the original fee. Throughout the *Requiem*, the plainchant melodies of the Mass for the dead weave their way through both choir and accompaniment – the first iteration of Duruflé’s characteristic choral writing.

Traditional Latin church music was becoming increasingly passé after the Second World War, especially in France, where it had become associated with the Vichy regime. Only a few years later, over 2,500 Catholics would meet for the ‘updating’ Second Vatican Council. They declared liturgy in the vernacular to be the order of the day. The *Quatre Motets*, four short motets based upon plainchant melodies, were composed and published in 1960, just before this liturgical revolution, and utilised texts from the Tridentine liturgy still in use until Vatican II. The liturgical changes of Vatican II greatly upset both Duruflé and his wife, Marie-Madeleine, and he became a vociferous supporter of what he called the ‘cult of beauty’ – the great tradition of church music with which he had grown up. Three of the *Quatre Motets* were written for SATB chorus, with the second motet scored for upper voices. As with the *Requiem*, Duruflé constructed the motets around the Gregorian melodies associated with the texts (as he would later do with the *Messe Cum júbilo* for men’s voices) with the ebb and flow of each chant worked into complex but uncomplicated shifts in time signature.

In his 84 years of life, Duruflé produced only a handful of works, and only a handful of those were ever published. He was a quiet man, intensely private and meticulous in his work – a brilliant improviser, a skilled orchestrator and an accomplished composer. Yet he was also extremely self-critical – a perfectionist – but with the result that what little passed the refiner’s fire is of immense quality. The *Quatre Motets* are examples of Duruflé’s finest work – perhaps not terribly daring for 1960, and certainly not à la mode, but that was never his intention. Indeed, these works have a timelessness – a quality reflected in their persistent presence in both ecclesiastical liturgy and secular concerts such as this. 63 years since their publication, these elegantly-crafted pieces continue to stir, delight and warm the hearts of performers and listeners alike – a sign that, despite the changing tides of taste and fashion, the ‘cult of beauty’ (as Duruflé would put it) is alive and well, and continues to inspire.

#### No. 1 Ubi caritas

To be sung on Maundy Thursday during the washing of feet, an action that commemorates Jesus’ washing of the disciples’ feet at the Last Supper.

## No. 2 Tota pulchra es, Maria

To be sung at the Feast of the Immaculate Conception, 8th December. The piece contains the main doctrinal emphasis of the feast – that Mary, mother of Jesus, was conceived without sin.

## No. 3 Tu es Petrus

A celebration of the foundation of the Roman Catholic Church upon the Apostle Peter.

## No. 4 Tantum ergo

The final two stanzas of *Pange lingua*, a hymn written by Thomas Aquinas for the Feast of Corpus Christi. At this feast, the body of Christ (the Blessed Sacrament) is placed in a monstrance and worshipped and adored. The *Tantum ergo* is usually sung before the benediction when the priest gives a blessing with the monstrance.

## Sub tuum praesidium

Marc-Antoine Charpentier (1643-1704)

France was a powerhouse of mid-Baroque music, a period roughly corresponding to the latter half of the 17th century and the early 18th century. The court of Louis XIV was renowned for its lavish operas, with extravagant stage effects and massed ensembles, and the royal chapels were equally famous for their grandiose sacred works. French music of this period conveyed grace, elegance and power – a symbol of the supremacy of the Ancien Régime in Europe.

A great many people have been exposed to the music of Marc-Antoine Charpentier, even if unknowingly – just over a month ago, over 162 million people heard the Marche en rondeau from his *Te Deum* in the opening titles of the Eurovision Song Contest.

Charpentier was born in 1643 to parents with very good connections in 17th-century Paris. After high-quality schooling, he registered for law school, but promptly withdrew and left to study in Rome with the composer Giacomo Carissimi. On returning to France, he entered the employ of Marie de Lorraine, duchesse de Guise. Charpentier composed a vast number of works for the duchess and her court including masses, operas, motets and oratorios (though Charpentier himself preferred the Latin terms canticum or dialogus to oratorio). After a short period of employment by the Jesuits, Charpentier was made maître de musique at the Sainte-Chapelle in 1698 – the royal chapel of the Palais de la Cité, home to the kings of France until the 14th century on the Île de la Cité in Paris. He died in service six years later.

Charpentier wrote three settings of *Sub tuum praesidium* – tonight's setting is the second of the three, for unaccompanied upper voices, dating from around 1681-1682. *Sub tuum praesidium* is one of the oldest known Marian prayers, with the earliest text appearing on a manuscript from the 3rd century CE. It was common practice in France to sing this hymn in place of the *Salve Regina* as the final antiphon at Compline. A petition for protection, the prayer functioned as an important source of comfort for early Christians suffering persecution.

## In pace in idipsum

Guillaume Bouzignac (c.1587-c.1643)

Unlike the other early French composers in our programme, Guillaume Bouzignac was a southerner from Occitania and choir master at the cathedrals of Angoulême, Tours, Bourges and Clermont-Ferrand. Bouzignac lived in a time of musical change and, like his Italian contemporary Monteverdi, he may be considered a transitional figure between Renaissance and Baroque music. Evident in Bouzignac's work is the emergence of tonality, with major and minor key centres, homophonic or antiphonal writing and a move towards simplicity of expression. Some of his antiphonal motets (such as *Ave Maria* and *Ecce Homo*) presage the oratorio, where soloists, choir and accompaniment combine to present a sacred narrative in musical form.

A simple and more conservative piece, *In pace in idipsum* takes its words from the responsory at Compline during Lent, which itself is a paraphrase of Psalm 4.8a and Psalm 132.4. Bouzignac's setting is unfussy and restful, with long, static notes, flowing phrases and falling motifs, perfect for those journeying towards peaceful sleep.

### **Madrigal, Op. 35 (1883)**

**Gabriel Fauré (1845-1924)**

Fauré wrote his *Madrigal* for four voices in 1883 as a kind of wedding gift for its dedicatee, his former pupil and long-standing friend André Messager. In its original form, it had piano accompaniment (as performed this evening), Fauré then orchestrating it a year later. Even later, in 1919, he incorporated it in his music for the 'comédie lyrique' *Masques et Bergamasques*.

*Madrigal* sets a poem by Armand Silvestre, *Pour un chœur alterne*, where in alternating verses – first addressed by young men to young women, then young women to young men – the two sexes accuse each other of heartlessness in matters of love. The composer was evidently confident that Messager would accept it in the light-hearted spirit he intended, Fauré having himself just got married before composing the work. A curious feature of the work is its opening melody which effectively quotes a theme by J.S. Bach (taken from Cantata 38, *Aus tiefer Noth*). Fauré was not in the habit of quoting other composers' music in his compositions, and it has been suggested that the Bach quotation had some private significance between the two friends, possibly dating back to 1871 when the then 18-year-old Messager had been a pupil of Fauré's in Lausanne.

### **Mélancolie (1940)**

**Francis Poulenc (1899-1963)**

Francis Poulenc, a leading member of the irreverent French group of composers known as 'Les six', who first made an impression in 1920s Paris, was once thought of as something of a sentimental clown. His music was recognised as playful, often melodically appealing but not for striking any particular depth. Then came the shock of hearing of the sudden death of a colleague in a car crash, which led to Poulenc's affirmation of his Catholic faith in 1936. Several religious works followed, and their profound engagement with the darker side of human experience now balanced his more playful style, earning him the description by the critic Claude Rostand of 'half monk, half rascal'.

*Mélancolie* was written almost immediately after his brief stint in the French army at the start of World War II, being demobbed on 18 July 1940 after France's surrender to Nazi Germany. Poulenc, who had enjoyed the company of the 'tough peasants' who had been his comrades and whom he had found far more intelligent than 'the Parisians who "think they know it all"', no doubt was disorientated both by France's sudden fall and by losing that companionship as he tried to readjust to a new form of civilian life. Yet his piece is not 'melancholic' in the lugubrious Dickensian sense – rather, it is as defined by *Dictionnaires Le Robert*: 'État de tristesse vague accompagné de rêverie' (A state of vague sadness accompanied by reverie). Also revealing is the recollection of Jean Dutourd in his chronicle of 1940: while some of the thousands of French prisoners at Auray 'had anxious looks on their faces, the majority had the good humour of people who have been disencumbered of a great weight. As nobody felt responsible, they took unreserved pleasure in the defeat.' Perhaps one can hear Poulenc sharing that sentiment, while still having some apprehension of what lay in store for his country at that time of its history.

Calme des nuits (1882)

Des pas dans l'allée, Op. 141 (1913)

Les fleurs et les arbres (1883)

Although celebrated for his five piano concertos, a number of his symphonies including No. 3 (known as 'The Organ Symphony' for its striking use of that instrument), and remembered for his opera *Samson et Dalila* – not to mention his ever-popular *Carnival of the Animals* – these works barely cover Saint-Saëns's prodigious output of music. Amongst the least known – or at least written about – corners of his catalogue are the part-songs he composed virtually throughout his career, starting with the early duet *Pastorale*, written in 1855 when he was barely twenty, to the chorus in praise of the brave airmen, *Aux conquérants de l'air*, composed in 1921, the year of his death aged 86.

Tonight, the choir sings three of his best loved a cappella works: two of them – *Calme des nuits* (1882) with its slow-drifting and eerie harmonies, and *Les fleurs et les arbres* (1883) in praise of natural phenomena and the raw materials of art – to poems of his own composition (Saint-Saëns had a volume of poetry published in 1890). From rather later is *Des pas dans l'allée*, a setting of verses by Maurice Boukay, a pseudonym for the leftist poet Charles-Maurice Couyba (1866-1931); notwithstanding his socialist leanings, Couyba was a French Minister of Commerce and Industry in 1911-1912 and a Minister for Labor and Trade in 1914. Saint-Saëns, typically, chose verses of Boukay's which both celebrate and mourn the passing seasons, as autumn is succeeded by winter. Perhaps to suggest the seasonal changes, each stanza is set to a different key signature.

Born to a Russian princess and Parisian composer, Ernest Boulanger, Lili's talents were noticed early on by family friend, Gabriel Fauré, and she studied under his direction at Paris Conservatoire. She became the first female winner of the Prix de Rome in 1912 at the age of 19 for her cantata *Faust et Hélène*.

Influenced by Debussy, Lili had a particular love of the voice and many of the works she wrote in her short lifetime were choral. At the time of her death, she left unfinished an opera based on the text of *Princess Maleine*, a play by Maurice Maeterlinck, who also wrote *Pelléas and Mélisande*. All that remains of this work is a short score of one scene.

She suffered with ill health from a young age after bronchial pneumonia aged 2 and died from intestinal tuberculosis aged 24. One must wonder what her musical output might have been had she lived longer, as it is, she leaves us with 24 works that are enjoying a resurgence as female composers are increasingly becoming more widely known.

Based on an extract of text from a play by Caismir Delavigne (1793-1843) and written in 1912, *Hymne au Soleil* combines modal harmonies with impressionist parallel chords to create the atmosphere at dawn on a bright day. The mezzo solo's setting of the second stanza contrasts with the full sound of the chorus in the first stanza which is repeated again.

Written in 1911, *Sous bois* is a setting of a poem by Philippe Gille (1831-1901). Gille, also a playwright and opera librettist wrote many librettos, most famously *Lakmé* (Delibes) and *Manon* (Massenet), but also several for Offenbach. This poem depicts two lovers on a walk in the woods and Lili Boulanger perfectly captures a lazy stroll on a summer evening.

## OLIVIA SHOTTON



Olivia completed an MA in Choral Conducting at the Royal Academy of Music, where she was then appointed as a Fellow (2021-2022). She received a distinction and was awarded a DipRam for outstanding performance in her final recital, in addition to the Sir Thomas Armstrong Choral Leadership Prize. She is the current Genesis Sixteen Conducting Scholar, and she is the Conductor of the University of London Chamber Choir, the University of Greenwich Choir and London Youth Choir West, and is the Assistant Conductor of Ealing Symphony Orchestra. Olivia founded and conducts professional ensemble The

CONVENTional Project, an early music group performing music by women from the Italian convents.

Her previous engagements include Assistant Chorus Master to Simon Halsey in preparing the Academy Chorus for a performance of Mahler Symphony 3 under Semyon Bychkov, Fellowship with The National Youth Choirs of Great Britain (2022), participating in the Dartington International Summer School Advanced Conductor programme (2022), Assistant Musical Director with the British Youth Opera production of Hansel and Gretel (2021), and semi-finalist in the DIMA International Choral Conducting Competition (2021).

Alongside her conducting, Olivia is in high demand as both a workshop leader, leading workshops on behalf of VOCES8 and The Sixteen, and as a singer, performing with several professional ensembles including London Voices.

## MARK ROGERS – PIANO



Mark Rogers is an American pianist specializing in vocal and chamber music. He has been a Young Artist at the Leeds Lieder Festival, the Ludlow English Song Weekend, the Britten-Pears program and has played for masterclasses with Christian Gerhaher, Martin Fröst, Felicity Lott, and Lawrence Power among others.

Mark was recently awarded the first prize in Art Song accompaniment at the Royal Academy of Music and has previously been awarded the Alex Menzies Memorial prize and the Hester Dickson Lieder prize with soprano Rosie Lavery at the Royal Conservatoire of Scotland, where he completed his undergraduate studies with Graeme McNaught in 2021.

Mark performs recitals regularly with musicians on the Countess of Munster and Philharmonia schemes and has played concerts at Scottish Parliament, the Malmö Radhuset, and a series of recitals at Atelier Ferrandou in the south of France with cellist Kristian Chojecki. Previously, he was the accompanist for BBC Choir of the year Les Sirenes, and is now a staff pianist at Oxenfoord summer school run by Malcolm Martineau.

In addition to performing, he has won first prize from the Royal Philharmonic Society for his article on Samuel Barber in their Young Classical Writers competition, and writes program notes for the Wigmore Hall. Mark is currently supported by a scholarship from the Royal Academy of Music where he is finishing a masters in Piano Accompaniment with James Baillieu, Malcolm Martineau, and Michael Dussek.



## 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).

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- Altos** Thomas Bridges, Miriam Crozier, Susan Dean, Bryony Ford, Sally Hughes, Emma Humphries, Sonia Johnson, Sophy Miles, Katherine Pile, Alice Shelton
- Tenors** Justin Eeles, Larry Howes, David Lowick, Alexander MacLaren, Chris Moody, Graham Voke
- Basses** Dermot Agnew, Richard Brooks, Cyril Cleary, David Houghton, Daniel Jaffé, Will Kendal, Antonio Oliveira, John Sutton, Geoff Woodhouse

**Bold denotes TTS Ambassadors**

### REMAINING TTS CONCERT DATES & PROGRAMMES in 2023

**Sunday 17 Sept, 7.30pm**

A Little Jazz Music, including Bob Chilcott's A Little Jazz Mass & George Shearing's Songs and Sonnets

**Saturday 11 November, 7.30pm**

Tallis Spem in alium & Celebration of 400<sup>th</sup> anniversary of William Byrd

**Friday 1 December, 7.30pm**

Handel Messiah with baroque orchestra

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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
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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:**

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