

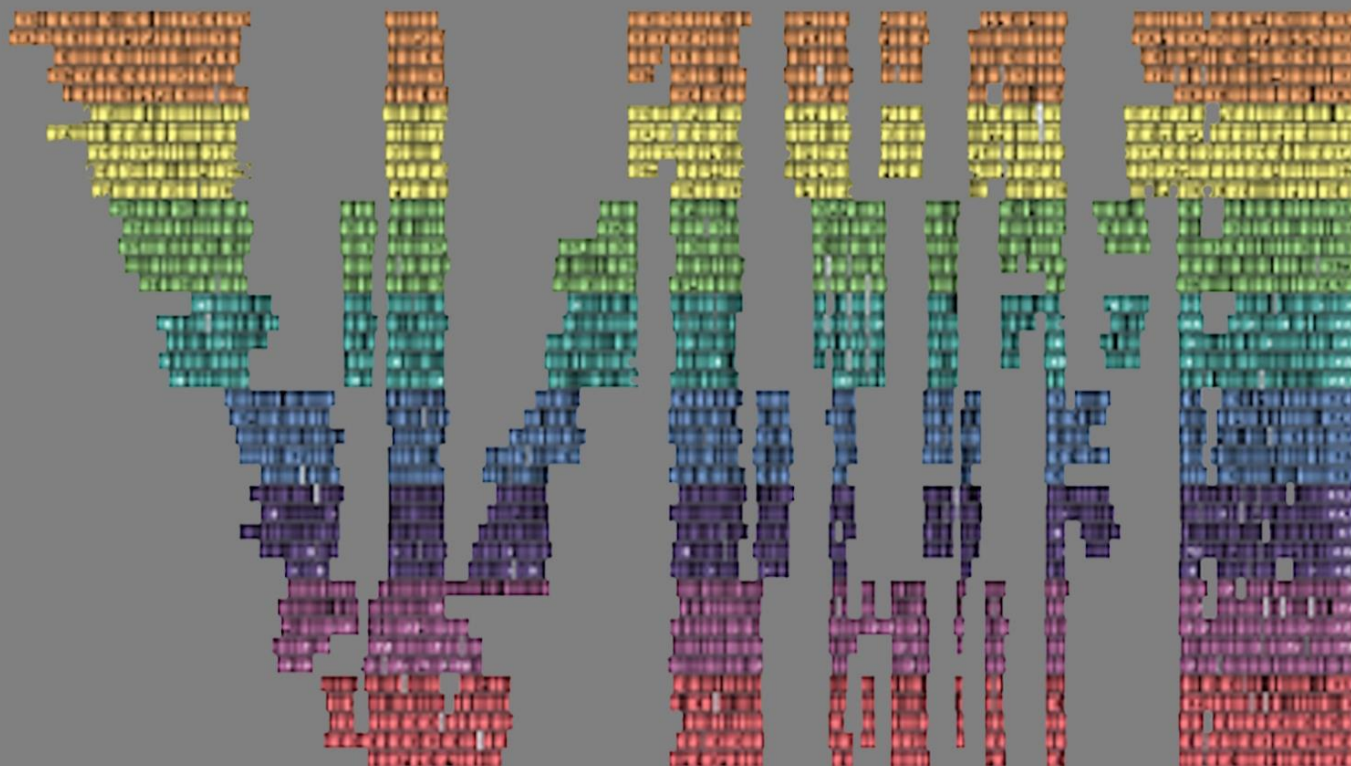


Thomas Tallis Society Choir  
Directed by Eamonn Dougan



# TALLIS SPEM IN ALIUM

ENGLISH CORNETT & SACKBUT ENSEMBLE



## Tonight's Programme

**Ecce vicit Leo à 8 - Philips**

**Spem in alium - Tallis**

**O clap your hands together - Gibbons**

**Jubilate Deo à 8 - Philips**

**Fantasia à6 - Al folgorante sguardo -  
Coperario**

**Justorum animae - Byrd**

**Turn our captivity - Byrd**

**Agnus Dei from Mass for four voices - Byrd**

**Interdette speranze - Ferrabosco**

**Lux orta est iusto - David Bednall**

**Gaudens gaudebo à 8 - Philips**

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

**FRIDAY 1 DECEMBER, 7.30pm**

**Handel Messiah with baroque orchestra**

**Soloists: Emily Jennings, Angharad Rowlands, Samuel Jenkins, Ben Davies**

## POLYCHORAL MOTETS

Inspired, perhaps, by the alternation of Cantoris and Decani in the chanting of psalms, double-choir settings were a radically new format that grew up from around 1520 in major North Italian cities such as Bologna. By the mid-century all Italy was following suit and three or more choirs became common. In centres like Venice, Florence and Rome (and in German and Austrian courts) multiple choirs were being used routinely on major feast days. Unlike Palestrinian polyphony, polychorality was easily assimilated by non-specialist listeners. At root it is rhetorical, with choirs echoing and answering each other and combining in impressive *tuttis*. In line with the musical reforms that would be demanded by the mid-century Council of Trent, the sacred text was nearly always audible in the leading parts: crudely, these 'carried the tune'. At first the lead was always one of the highest voices: eventually it might be assigned to a tenor, but always the tune and the sacred text that it presented was clearly audible.

The English double-choir items in tonight's concert conform to the rich tradition of early Italian models, but Tallis's 40-part *Spem in alium* is part of a particular outgrowth of polychoral practice that aimed to overwhelm the listener with sheer complexity and scale. A lost 40-part motet by Lassus from the Munich court is thought to have been the grand-daddy of all such extravaganzas. At first designed to reflect the power and wealth of a local ruler, by the 17th century it was the resurgent Catholic Church of the Counter-Reformation that was being celebrated in settings of ever-greater size in a tradition known as the Colossal Baroque. A recently-discovered 48-part motet from Rome is about to be published, the editor claiming that this must have been the polychoral *ne plus ultra*, unaware that a 50-part motet for Xmas Day from Florence of the 1560s, by a colleague of Alessandro Striggio at the Medici court, had already been disinterred by the indefatigable Davitt Moroney, hunter-down of Striggio's 40- and 60-part Mass – this motet has been performed, but likewise awaits publication.

*Hugh Keyte*

### Ecce vicit Leo à 8

Peter Philips (c.1561-1628)

The English composer Peter Philips was born in the generation that followed the two giants of Tudor music, Thomas Tallis and William Byrd – indeed he later claimed that after his early training as a chorister at St Paul's Cathedral in London (possibly alongside another future composer, Thomas Morley) he became a pupil of Byrd's. Philips himself became a remarkable composer in his own right, yet today he is not so well-remembered, probably because he was forced to spend most of his career abroad from 1582, having had to flee England because of his Roman Catholicism.

He worked as an organist in the newly founded English seminary in Rome, then entered the service of Lord Thomas Paget in 1585 and travelled with him to Switzerland, Spain and France. After settling in Antwerp in 1590 – and an alarming episode when he was arrested, accused of conspiracy to assassinate Elizabeth I, but then acquitted and released – Philips in 1597 entered the service of Albert VII, sovereign of the Habsburg Netherlands, under whose auspices he composed some of his most glorious choral music.

That Philips was also a fine composer of madrigals (setting Italian texts) can be guessed from his lively setting for double choir (that is, for two choirs of four voices each) of *Ecce vicit Leo*. This Easter motet, published in Antwerp in the collection *Cantiones Sacrae* of 1613, is a masterful specimen among the 30 double-choir motets contained in that volume. It shows Philips's full absorption of the exuberant double choir style then current in Rome, well exemplified in the music of his near contemporary Monteverdi. This is a bold and confident expression of Philips's Catholic faith, making use of a trained cathedral choir such as his Catholic English contemporaries back home could only dream of; furthermore, Catholic English composers such as William Byrd, whose music features in our programme, had to temper expression of their recusant faith for the sake of keeping their worship secret and low key.

*Ecce vicit Leo de tribu Juda, radix David,  
aperire librum, et solvere septem signacula eius.  
Alleluia.*

*Dignus est Agnus qui occisus est,  
accipere virtutem, et divinitatem, et sapientiam,  
et fortitudinem, et honorem, et gloriam,  
et benedictionem. Alleluia.*

Behold, the Lion of the tribe of Judah, the root of David, hath prevailed to open the book and to lose the seven seals thereof. Alleluia.

Worthy is the Lamb that was slain, to receive power, and godliness, and wisdom, and strength, and honour, and glory, and blessing. Alleluia.

## Spem in alium

Thomas Tallis (c.1505-1585)

We are focussing on this remarkable work in tonight's concert. You will hear it performed from a new edition by musicologist Hugh Keyte and in a way which Hugh believes is much closer to Tallis' original conception than most modern performances and other extant editions allow. The story behind this work and the misconceptions to-date is so remarkable that we have made it the subject of an extended note by Hugh that is an insert to this programme and we will let that speak for itself. However you may have heard *Spem in alium* before, it will almost certainly have been with erroneous textual underlay and lay-out of forces as well as different 'ficta' or accidentals than Tallis intended; nevertheless the work is so remarkable in its conception, complexity, cleverly concealed numerical coding and messages, and overall effect that it is still recognised as one of the great musical masterpieces of all time, and every performance supports this no matter the incorrect edition or nature of performance.

For TTS, working in the church where Tallis is buried and being lucky enough to assemble a group of singers capable of performing the work, *Spem* remains an iconic beacon. Thus it was that in Covid lockdown one of the remaining things we could still do was to create a project - 'Tallis' Virtual Voice' - which aims to share the possibility for others to learn and perform *Spem* without necessarily the benefit of having 39 other friends who can hold a complex vocal line. This we achieved by commissioning a single singer - Andrew Leslie Cooper - to record every part of and assemble them into a 'virtual performance' as well as a series of rehearsal tracks which are now freely available on our website. At the same time, we have made Hugh Keyte's evolving edition of *Spem*, together with much supporting material, available on the site. This has resulted, among other performances, in a virtual one by 600 voices of Choir of the Earth, which is very much in the spirit of the outreach we originally intended. We are hugely grateful for the ongoing support of our Patrons and Friends that helped make our project possible. If you have a chance, please do explore the information and resources on our website related to *Spem* [www.thomas-tallis-society.org.uk/tallis-virtual-voice/](http://www.thomas-tallis-society.org.uk/tallis-virtual-voice/)

It is a great pleasure to know that both Hugh Keyte and Chris Davy, who undertook the digital 'engraving' of the score into a new user-friendly format, are joining us in the audience tonight.

*Nigel Press*

*Spem in alium nunquam habui  
praeter in te, Deus Israel,  
qui irasceris et propitius eris,  
et omnia peccata hominum  
in tribulatione dimittis.  
Domine Deus, Creator caeli et terrae  
respice ad humilitatem nostrum.*

In none other have I placed my trust  
save in thee, thou God of Israel,  
who wilt be angry and [yet] gracious,  
and all the sins of suffering mankind  
wilt take away.  
Lord God, Creator of heaven and earth  
look mercifully upon our wretchedness.

## O clap your hands together

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. Gibbons's setting of Psalm 47, *O clap your hands together*, was apparently first performed on that occasion, though several scholars suggest that this was written not for himself but for his friend William Heyther, who had just instituted the Chair of Music at Oxford, and wished to pass the anthem off as his own work (with Gibbons's cooperation) to qualify himself as a Doctor of Music.

Gibbons's setting for double choir (that is, for two choirs of four voices each) makes masterful use of those forces with many instances of 'word painting', whether it is the vigorous opening which illustrates the physical action described, or the phrase 'sing praises' tossed between the two choirs.

## Jubilate Deo à 8

Peter Philips (c.1561-1628)

Here we have another of Philips's magnificent double choir works published in *Cantiones Sacrae* in 1613. This sets the opening verses of Psalm 100 (known in English as 'Make a joyful noise unto the Lord, all ye lands'), a text regularly sung in services: Philips' setting is at first restrained and dignified, though with striking use of word painting – most obviously bringing both choirs together at the words 'omnis terra' ('in all lands'). And the music livens up markedly, starting at the repetition of the words 'servite Domino in laetitia' ('serve the Lord with gladness'), suggesting how such service energises those who participate.

*Jubilate Deo, omnis terra:  
servite Domino in laetitia,  
intrate in conspectu ejus in exultatione,  
quia Dominus ipse est.*

O be joyful in the Lord, all ye lands:  
serve the Lord with gladness, and come before his  
presence with a song,  
for the Lord he is God.

## THE ENGLISH CORNETT & SACKBUT ENSEMBLE

### Fantasia à6 - Al folgorante sguardo

John Coperario (c.1570-1626)

### Justorum animae

William Byrd (c.1540-1623)

From at least the 1570s, if not earlier, William Byrd composed liturgical music to Latin texts for private, clandestine services in Catholic households: such worship was forbidden in the newly established Church of England. What is remarkable is that Byrd not only survived and continued to write such music through the reign of three Protestant monarchs, but his career thrived to the extent that he was sworn in as a Gentleman of the Chapel Royal in 1572 (so risking in turn excommunication by the Catholic Church); indeed, he gained such respect that in 1575 he and the most venerated composer of his time, Thomas Tallis (a mentor of Byrd's since the younger composer's days as an assistant to Tallis), were jointly granted a 21 year-long monopoly by Elizabeth I on the printing of music and of music paper.

In the 1590s, Byrd left the court to spend his final decades in rural Essex, where he devoted himself to composition with the support of local Catholic gentry. *Justorum animae* is a late work which Byrd first published in the first volume of *Gradualia* in 1605. Byrd's setting of the text – known in English as 'The souls of the righteous are in the hand of God, and there shall no torment touch them' – has an air of serenity and contentment. The music is beautifully crafted, with voices overlapping (note how in the very opening two bars the second sopranos enter a third above the first sopranos' initial A), creating the effect of music endlessly unfolding, as if transcending the individual singer's need to draw breath at the end of a phrase.

*Iustorum animae in manu Dei sunt,  
et non tanget illos tormentum mortis.  
Visi sunt oculis insipientium mori,  
illi autem sunt in pace.*

The souls of the just are in the hand of God,  
and the torment of death shall not touch them.  
In the sight of the unwise they seemed to die;  
but they are in peace.

### Turn our captivity, O Lord

William Byrd (c.1540-1623)

Some six years later Byrd, by then in his seventies, published the collection *Psalms, Songs and Sonnets*. This includes the anthem for six voices *Turn our captivity, O Lord*, which sets verses from Psalm 126 translated into English – a rare instance of Byrd setting words in his own tongue which can be taken to refer to the ‘captivity’ of England’s Catholics. It should be noted, however, that this was not for Anglican worship as the volume it appears in was for domestic use rather than for the church (and includes some instrumental fantasias, such as well-educated households of Byrd’s time would have been able to perform). The style is therefore more intimate than might be expected in the context of a church service, and Byrd’s ‘word painting’ is closely related to the English madrigal style of his time – most obviously in the lively setting of ‘they shall come with jollity’.

### Agnus Dei from Mass for four voices

William Byrd (c.1540-1623)

Byrd wrote at least three settings of the Mass that we know of. The Mass for four voices is thought to be his earliest, published sometime in the early 1590s (we can’t say with precision, as they were all printed without title pages, though Byrd’s name is boldly printed at the top of the opening page of music). All three Masses would have been written for relatively amateur singers – that is, by members of a Catholic household, together with any invited guests – for clandestine worship, and as such distil Byrd’s expression of faith to its essentials without any exuberant vocal displays. After Byrd’s death they fell into relative neglect, only being rediscovered in the late-19th century with the revival of Catholic church choirs.

### Interdette speranze

Alfonso Ferrabosco (1543-1588)

### Lux orta est iusto

David Bednall (b.1979)

Bristol-based organist and choir director David Bednall is one of England’s leading composers of choral music today. Having studied composition under John Pickard at Bristol University, he was organ scholar at The Queen’s College, Oxford, and then at Gloucester Cathedral where he was closely involved with the Three Choirs Festival.

Bednall’s motet *Lux orta est iusto* was written for the 2015 Bristol Proms to be performed alongside Tallis’s *Spem in alium*. Based on lines from Psalm 96 in the Latin Vulgate and the hymn of St Ambrose, *Splendor paternaie gloriae*, Bednall’s motet, like the Tallis, is scored for eight choirs – each consisting of soprano, alto, tenor, baritone and bass – so involving 40 voices in all. Otherwise it is stylistically very different, dealing more in striking contrasts of musical character – slow, majestic passages followed by lively, dance-like music. The harmonies, too, are very much those of more recent times, involving polytonality and sudden key changes, and rhythmic games including the rhythmic swing of the ‘Alleluia’ section.

*Lux orta est iusto,  
et rectis corde laetitia.  
O splendor paternae gloriae,  
De luce lucem proferens,  
Lux lucis et fons luminis,  
Diem dies illuminans.  
Alleluia.*

Light has arisen for the just man,  
and gladness for the upright of heart.  
O splendour of the father’s light,  
bringing light out of light,  
Light of light and source of light,  
day lightening day.  
Alleluia.

We end with another glorious choral efflorescence from Peter Philips. *Gaudens gaudebo*, like *Ecce vicit Leo* a double choir motet taken from the collection *Cantiones Sacrae* of 1613, is one of the composer's most ebullient works, and shows something of the glory Byrd had to deny himself when writing music for his fellow Catholic worshippers.

*Gaudens gaudebo in Dominum  
et exultabit anima mea in Deo meo,  
qui induit me in vestimentis salutis,  
et indumento iustitiae circumdedit me,  
quasi sponsum decoratum corona,  
et quasi sponsam ornatam monilibus suis,  
sicut enim terra profert germen suum,  
et sicut hortus semen suum germinat,  
sic Dominus Deus germinabit iustitiam,  
et laudem coram uniuersis gentibus.*

I will greatly rejoice in the Lord,  
my soul shall in joyful in my God;  
for he hath clothed me with the garments of salvation,  
he hath covered me with the robe of righteousness,  
as a bridegroom decketh himself with ornaments,  
and as a bride adorneth herself with her jewels.  
For as the earth bringeth forth her bud,  
and as the garden causeth the things that are sown in it  
to spring forth, so the Lord God will cause righteousness  
and praise to spring forth before all the nations.

Programme notes by Daniel Jaffé.

## 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 and Ryedale Festival Opera.

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 the European series, concerts with Chorwerk Ruhr, celebrating Byrd's 400th anniversary, a Christmas tour with Ars

Nova, Copenhagen and Messiah with Chamber Choir Ireland and the Seville Baroque Orchestra. His third recording with De Profundis will be released in 2024.

Eamonn is vocal consultant for the ongoing Bach series at the Royal Academy of Music, where he also gives conducting masterclasses. He 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).

## THE ENGLISH CORNETT & SACKBUT ENSEMBLE

The English Cornett and Sackbut Ensemble is a virtuoso period instrument group with a host of distinguished recordings to its name. In addition to regular recital work, the ensemble collaborates with leading vocal ensembles such as I Fagiolini, The Tallis Scholars, Alamire, Resurgam, The Marian Consort, Westminster Cathedral Choir, and is a regular at major festivals. As of October 2022 ECSE is also **Ensemble in Residence** at Holy Sepulchre, London, the National Musicians' Church.

ECSE is in demand as a recording ensemble, contributing to Gramophone Award-winning discs such as *The Spy's Choirbook* (Obsidian) in 2015, and the monumental Striggio mass in 40 parts *Missa ecco si beato giorno* with I Fagiolini (which scooped the Gramophone Award for Early Music 2011 and also the Diapason d'Or). ECSE celebrated its 25th anniversary in 2018 with a solo CD on the Resonus label entitled *Music for Windy Instruments: sounds from the Court of James I*.

2023 is the ensemble's 30th anniversary year. Highlights have included concerts and a recording with the Irish vocal ensemble Resurgam (due for release on Resonus this Autumn), plus ensemble recitals in Edinburgh and York. They have once again participated in the NCEM/BBC Radio3 Young Composer Award, culminating in a performance of a brand new recital programme entitled *La Spagna!* at Manchester's Stoller Hall.

|                              |  |
|------------------------------|--|
| <b>Cornetti</b>              | Conor Hastings, Helen Roberts                |
| <b>Alto / Tenor sackbuts</b> | Miguel Tantos, Peter Thornton, Hilary Belsey |
| <b>Bass sackbut</b>          | Adrian France                                |

Additional instrumentalists:

|                  |                                  |
|------------------|----------------------------------|
| <b>Bass viol</b> | Matthew Farrell                  |
| <b>Violin</b>    | Edmund Taylor, Julian Smallbones |

|              |                  |
|--------------|------------------|
| <b>ORGAN</b> | Benjamin Newlove |
|--------------|------------------|

## THOMAS TALLIS SOCIETY CHOIR

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).

**Sopranos** Phoebe Clapham, Julia Corfe-Press, Imogen Faris, Jan Hart, **Rachel Howe**, Claire Jones, Philippa Kent, Caroline Molloy, Rosemary Naylor, Romy Nuttall, Jill Pollock, Naomi Quant, Bethan Rose, Ley Spicer, Anne Whyte, **Emma Wilkins**

**Altos** Rosemary Burch, Joanna Clark, Miriam Crozier, Susan Dean, Sian Evans, Moira Fitzgerald, Emma Humphries, Emily John, Philippa John, Sonia Johnson, Sophy Miles, Alice Shelton, Ruthie Smith

**Tenors** David Abrahams, Justin Eeles, Andrew Green, Larry Howes, Andrew Lang, Alex Ledsham, Chris Moody, Adam Oliver, John Parsons, Paul Renney

**Basses** Dermot Agnew, Richard Brooks, **Matthew Brown**, Cyril Cleary, **Dom Felts**, Sean Green, Andrew Harper, David Houghton, Stephen Jackson, **Kevin John**, Will Kendal, Jonathan Louth, **Charlie Perry**, Tom Perry, Nigel Press, John Sutton

**Bold** denotes Choral Ambassadors.

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And look out for updates on our website [www.thomas-tallis-society.org.uk](http://www.thomas-tallis-society.org.uk).

## FRIENDS AND PATRONS

We are very grateful to our faithful group of Patrons and Friends that have been loyally supporting us for a number of years. 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:**

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