



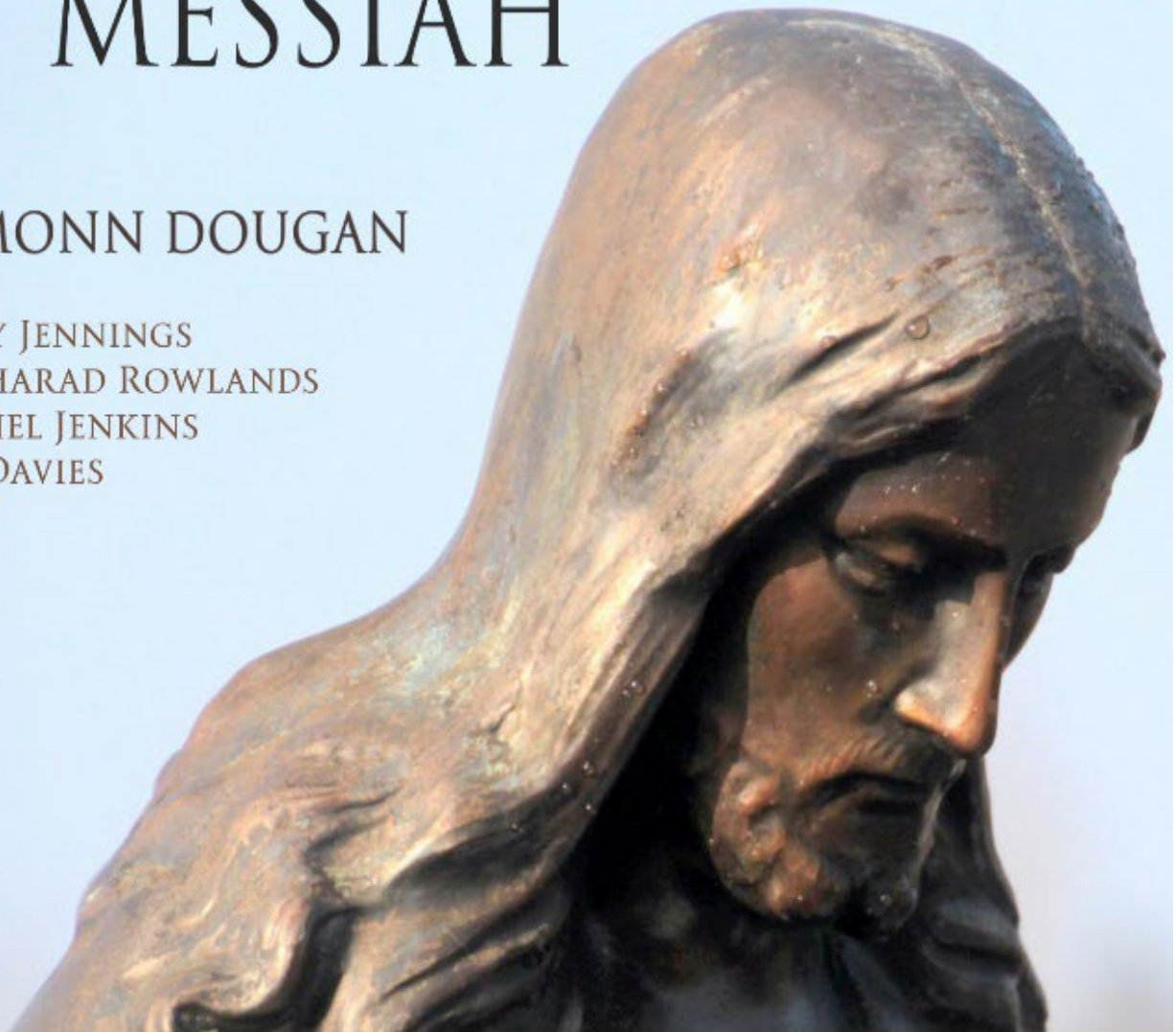
Thomas Tallis Society Choir & Orchestra



HANDEL MESSIAH

EAMONN DOUGAN

EMILY JENNINGS
ANGHARAD ROWLANDS
SAMUEL JENKINS
BEN DAVIES



Friday 1 December, 7.30pm
St Alfege Church, Greenwich

Tickets £18 & £14, online or at the door
www.ticketsource.co.uk/tts



Registered charity number 247258

MESSIAH - HANDEL

Thomas Tallis Society Choir and Baroque Orchestra
directed by Eamonn Dougan
Leader: Sarah Moffatt

FOREWORD TO THE PERFORMANCE by Eamonn Dougan

It has become traditional to perform Messiah at Christmas, but it is originally a work for Easter. Its themes of hope and rebirth after dark times continue to resonate through contemporary society across the globe. Handel's empathy with the human condition, allied with music which is both consoling and uplifting make it truly a work for all seasons.

It is a particular pleasure to welcome our soloists this evening, three of whom - Emily Jennings, Angharad Rowlands and Samuel Jenkins - are graduates of the Tallis Society Choral Ambassador scheme. I encourage you to read their biographies to get a picture of how their careers are flourishing. It gives us all enormous pleasure to see the artists they have become and the successes they are enjoying. We also welcome back Ben Davies, one of my colleagues from The Sixteen, who last sang with us in another work by Handel, Alexander's Feast.

The great Handel scholar Donald Burrows has said of *Messiah*, "all may appreciate the story and its symbolic interpretation and ponder on the wider related themes of life and death, providence, sacrifice and resurrection", which may prove to be a healthy reality check in the current, chaotic political climate and provide us with some perspective and a moment of reflection.



Charles Jennens by
Thomas Hudson,
c1740

The essence of *Messiah* lies in Charles Jennens's 'scripture collection', which relates Christ's birth, death and resurrection. Tradition has rendered it a work more often performed at Christmas, but for me the core of the drama is in the second part which relates the Easter story. The sequence of three choruses dealing with the *Messiah's* intercession for the sins of mankind (*Surely, he hath borne our griefs, And with his stripes* and *All we like sheep*), build a dramatic impetus which brings home with shattering impact the weight of responsibility for the one upon whom "the Lord hath laid the iniquity of us all".

Jennens emphasises the role of Christ as the suffering Saviour, and Handel displays wonderful empathy in the extended sequence for tenor solo, beginning with *Thy rebuke*, the 'heaviness' enhanced by the stark contrast with the melting sweetness of the string writing. As a singer I have always relished the challenges of *Messiah*. The vocal writing requires technique, stamina and virtuosity. Is Handel having a joke at the expense of his chorus in *His yoke is easy*? The vocal lines are anything but easy. Likewise the elaborate flourishes of *For unto us* and *All we like sheep* will test the expertise of any choir. For the soloists there is such a wealth of variety, from the florid exuberance of *Rejoice, greatly* and the raging semiquaver runs in *Why do the nations*, through the lilting balm of *He shall feed his flock* and the heartbreaking directness of *He was despised*, to the serene confidence of *I know that my Redeemer liveth* and the emphatic nobility of *The trumpet shall sound*.

It is perhaps difficult to overstate quite what a monumental work *Messiah* is and its importance in the musical canon. Since its premiere in Dublin in 1742, it has never ceased to be performed, and while the nature of those performances has gone through countless permutations over the centuries its appeal has remained constant - a testament to the enduring quality of Handel's achievement.

Jennens called it "a fine entertainment", Handel surely saw it as something of far greater substance. Upon being praised for its favourable reception after one performance, Handel remarked "I should be sorry if I only entertained them, I wish to make them better."



G. F. Handel by
Francis Kyte, 1742

He has made all of us better who have come to know and love this great oratorio. What better way to praise his achievements than in the words of a writer in the Dublin Journal after the first performance:

'Words are wanting to express the exquisite Delight it afforded to the admiring crowded audience. The Sublime, the Grand and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear.'

*** * * MESSIAH * * ***

Part One

- | | | |
|------|---|------------------|
| 1. | <i>Sinfonia (overture)</i> | |
| 2. | <i>Comfort ye my people</i> | Tenor |
| 3. | <i>Ev'ry valley shall be exalted</i> | Tenor |
| 4. | <i>And the glory of the Lord</i> | Chorus |
| 5. | <i>Thus saith the Lord</i> | Bass |
| 6. | <i>But who may abide the day of his coming?</i> | Alto |
| 7. | <i>And he shall purify</i> | Chorus |
| 8. | <i>Behold a virgin shall conceive</i> | Alto |
| 9. | <i>O thou that tellest good tidings to Zion</i> | Alto and Chorus |
| 10. | <i>For behold, darkness shall cover the earth</i> | Bass |
| 11. | <i>The people that walked in darkness</i> | Bass |
| 12. | <i>For unto us a child is born</i> | Chorus |
| 13. | <i>Pifa ('Pastoral Symphony')</i> | |
| 14a. | <i>There were shepherds abiding in the field</i> | Soprano |
| 14b. | <i>And lo, the angel of the Lord came upon them</i> | Soprano |
| 15. | <i>And the angel said unto them</i> | Soprano |
| 16. | <i>And suddenly there was with the angel</i> | Soprano |
| 17. | <i>Glory to God</i> | Chorus |
| 18. | <i>Rejoice greatly, O daughter of Zion</i> | Soprano |
| 19. | <i>Then shall the eyes of the blind</i> | Alto |
| 20. | <i>He shall feed his flock</i> | Alto and Soprano |
| 21. | <i>His yoke is easy, and his burthen is light</i> | Chorus |

*** * * 10-MIN INTERVAL * * ***

(DRINKS & MINCE PIES WILL BE AVAILABLE AFTER THE PERFORMANCE
IN THE CHURCH HALL OPPOSITE)

Part Two

- | | | |
|-----|--|--------|
| 22. | <i>Behold the Lamb of God</i> | Chorus |
| 23. | <i>He was despised</i> | Alto |
| 24. | <i>Surely he hath borne our griefs</i> | Chorus |

25.	<i>And with his stripes we are healed</i>	Chorus
26.	<i>All we like sheep have gone astray</i>	Chorus
27.	<i>All they that see him laugh him to scorn</i>	Tenor
28.	<i>He trusted in God</i>	Chorus
29.	<i>Thy rebuke hath broken his heart</i>	Tenor
30.	<i>Behold, and see if there be any sorrow</i>	Tenor
31.	<i>He was cut off out of the land of the living</i>	Tenor
32.	<i>But thou didst not leave his soul in hell</i>	Tenor
33.	<i>Lift up your heads</i>	Chorus
38.	<i>How beautiful are the feet</i>	Soprano
39.	<i>Their sound is gone out</i>	Chorus
40.	<i>Why do the nations so furiously rage together?</i>	Bass
41.	<i>Let us break their bonds asunder</i>	Chorus
42.	<i>He that dwelleth in heaven</i>	Tenor
43.	<i>Thou shalt break them</i>	Tenor
44.	<i>Hallelujah</i>	Chorus

Part Three

45.	<i>I know that my redeemer liveth</i>	Soprano
46.	<i>Since by man came death</i>	Chorus
47.	<i>Behold I tell you a mystery</i>	Bass
48.	<i>The trumpet shall sound</i>	Bass
52.	<i>If God be for us</i>	Soprano
53.	<i>Worthy is the Lamb that was slain</i>	Chorus
54.	<i>Amen</i>	Chorus

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.

EMILY JENNINGS - SOPRANO



Emily is a British Soprano based in Catford, South East London. Described as 'a singer with a feeling for song that cannot be taught' (John Mark Ainsley – adjudicator for the Brooks Van Der Pump English Song Competition 2017), Emily is a Britten Pears Young Artist (cohort of 2023-24) as an Elizabeth Harwood Memorial Award holder.

Emily graduated with Distinction from the Royal College of Music where she completed both an undergraduate and master's degree as an award holder supported by an Alice Templeton award. Emily was awarded first prize for the Brooks Van Der Pump English Song Competition during her studies.

A passionate recitalist, Emily most recently performed with award winning pianist Emily Hoh in their collaborative recital 'a landscape of songs from the British Isles' in St Alfege Church, Greenwich. Emily's recital highlights also include performing James MacMillan's 'Three Scottish Songs' in the Cadogan Hall.

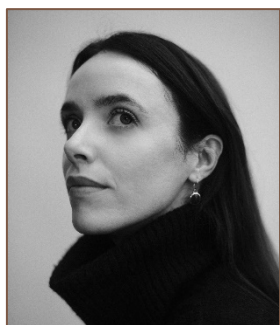
Emily has a long love of folk music and was thrilled to make her solo debut at Glastonbury Festival this year where she performed a self-accompanied recital of traditional folk songs and English art songs on the Mandala Stage in the Green Futures Field.

Emily is also a keen singer of choral music and has performed with many of the UK and Europe's most exciting ensembles including the Utopia Orchestra and Choir, Orchestra of the Age of Enlightenment, the Academy of Ancient Music, the Britten Sinfonia and Voices and the London Handel Orchestra.

Recent performance highlights include Purcell's 'The Indian Queen' (Peter Sellars' adaptation) and Mozart's C Minor Mass with the Utopia Orchestra and Choir as part of the Salzburger Festspiele. As a Britten Pears Young Artist, Emily recently performed in Snape Maltings as part of the English Song end of course recital; she looks forward to collaborating with her peers in the forthcoming Aldeburgh Festival.

Emily is very happy to be back singing with TTS this evening; a community that she holds very dear.

ANGHARAD ROWLANDS – MEZZO SOPRANO



Welsh mezzo-soprano Angharad Rowlands studies at Royal Academy Opera under Raymond Connell and Iain Ledingham. She is gratefully supported by the Norman Ayrton Award, the Carr-Gregory Trust and the Josephine Baker Trust. She is the winner of the 2022 Richard Lewis/Jean Shanks Award Song Prize and Major Van Someren-Godfrey Prize, and an alumna of both the Leeds Lieder and Oxford International Song Young Artist Programmes.

At RAO her roles include the title role in Handel's *Ariodante*, Cherubino (*Le nozze di Figaro*), Agnes/Troll 3 (Freya Waley-Cohen's *WITCH*), 2nd Witch (*Dido & Aeneas*) as well as Octavian (*Der Rosenkavalier*), Charlotte (*Werther*), Béatrice (*Béatrice et Bénédicte*) and Annina (*La Traviata*) in scenes. Other roles include 2nd Bridesmaid (*Le nozze di Figaro* - Royal Opera House), cover Juno (*Semele* - Opéra de Lille), Dido (*Dido & Aeneas* - Hurn Court Opera) and Nancy (*Albert Herring* - Byre Opera).

Under John Eliot Gardiner, Angharad has performed as a step-out soloist at the Salzburg Festival, Palau de la Música Catalana, Barcelona, Philharmonie de Paris and Kursaal, San Sebastián. A Josephine Baker Trust Artist, Angharad performs as an oratorio soloist across the UK. Highlights include Handel *Israel in Egypt*, *Messiah* and *Dixit Dominus*, Bach *St John Passion*, *St Matthew Passion*, *Christmas Oratorio* and *B minor Mass*, Mendelssohn *Elijah*, Rossini *Petite messe solennelle* and the Requiems of Mozart, Duruflé and Verdi.

Angharad looks forward to making her debut at Wigmore Hall with the Academy Song Circle in January 2024, and to joining the Glyndebourne Chorus for their 2024 season.

SAMUEL JENKINS - TENOR



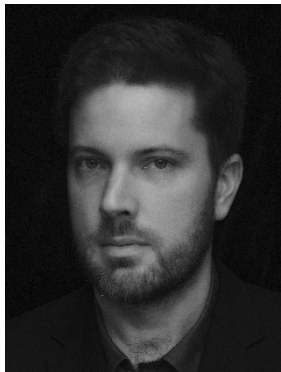
Winner of the Berlin Opera Academy's Luxton award, and a graduate of the Royal College of Music, as an HR Taylor Trust scholar, Samuel Jenkins is a British tenor of "operatic richness and delectability" (Haddo Arts). He currently works with Professor David Rendall.

In demand as an oratorio soloist, a consort singer and on the opera stage alike, Samuel regularly appears across the UK and Europe. His performances have included Bach's *Johannespassion* in Edinburgh, Oxford and St John's Smith Square; Händel's *Messiah* at St Paul's Cathedral; Purcell's *Coronation Anthems* at Bath Abbey; Mendelssohn's *Elijah* at Holy Trinity Sloane Square; and Beethoven's *Ninth Symphony* at Romsey Abbey. Most recently he appeared in Berlioz's *Les Troyens* in Salzburg, Versailles, Berlin and at the BBC Proms.

Samuel's operatic roles have included **Tamino** (*The Magic Flute*), **Don Ottavio** (*Don Giovanni*), **Don Carlos** (*Les Indes Galantes*), and **Dorvil** (*La scala di seta*). He appeared as **Don Curzio** (*Le nozze di Figaro*) with the RCM International Opera Studio, directed by Sir Thomas Allen, and premiered the role of **Foreman** (*McCarthy, John Henry*) with Tête à Tête and conductor Natalie Murray Beale.

A company member with Glyndebourne Festival Opera, Samuel has appeared in numerous productions, spanning works by Puccini, Mahler, Poulenc and Ethel Smyth. He performs with a number of the country's top ensembles including the Sixteen, The Cardinal's Musick and The Monteverdi Choir; and is now also a Vicar Choral with the renowned choir of St Paul's Cathedral.

BEN DAVIES - BARITONE



Ben Davies (baritone) started his career selling ice cream in a park and has steadily worked his way up the ladder via four years at the Royal Academy of Music and a brief stretch in concert hall management. He enjoys a hugely varied career in singing, from recording soundtracks for computer games and films, to opera roles on stages around the world.

After serving four years in the chorus of Glyndebourne Festival Opera, Ben started specialising in consort and early music and has sung with many of the foremost vocal ensembles in the world including The Monteverdi Choir, Les Arts Florissants, The Gabrieli Consort, The Marian Consort, I Fagiolini, ORA Singers, and The Cardinal's Musick.

Ben only started considering singing after listening to a CD by a choral group called The Sixteen and their conductor, Harry Christophers. Years later, when the call came, he jumped at the chance to sing with them. He has now been a member of The Sixteen for over 20 years. With them he has toured, broadcast, and recorded extensively both as a soloist and a member of the choir. Most recently, Ben was the bass soloist on their live premiere recording of Sir James MacMillan's 5th Symphony.

Well known for his interpretation of the works of JS Bach, Ben is also proud to be closely associated with The Feinstein Ensemble and The Oxford Bach Soloists, both groups that specialise in historically informed performance of Bach and his contemporaries.

THOMAS TALLIS SOCIETY BAROQUE ORCHESTRA

Violin 1

Sarah Moffatt (Leader)
Sarah Bealby Wright
Christine Dahl
Katie Holmes

Violin 2

Jean Patterson
Teresa Caudle
Edmund Taylor

Viola

Martin Kelly
Stephanie Heichelheim

Cello

Carina Drury
Nathan Giorgetti

Double Bass

Rosie Moon

Trumpet

Will Thomas
Nick Budd

Timpani

Tom Lee

Harpsichord

Matthew Brown

Organ

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.

Sopranos Julia Corfe-Press, Imogen Faris, Jan Hart, Pippa Jackson, Claire Jones, Philippa Kent, Chloe Lam, Rachel Lethbridge, Caroline Molloy, Rosemary Naylor, Nelly Nickerson, Romy Nuttall, Jill Pollock, Bethan Rose, Becky Ryland-Jones, Ley Spicer, Kathryn Strachan, Anne Whyte, **Emma Wilkins**

Altos Christine Balls, Rosemary Burch, Miriam Crozier, Susan Dean, Moira Fitzgerald, Bryony Ford, Sally Hughes, Emma Humphries, Emily John, Sonia Johnson, Jo Merry, Sophy Miles, Cathy Norbury, Katherine Pile, Alice Shelton, Anna Townsend

Tenors Michael Burgess, Alaistair Cannon, Justin Eeles, Andrew Green, Larry Howes, Andrew Lang, David Lowick, Alexander MacLaren, Chris Moody, Adam Oliver, John Parsons, Paul Renney

Basses Richard Brooks, Cyril Cleary, Sean Green, Andrew Harper, David Houghton, Stephen Jackson, Will Kendal, Antonio Oliviera, Nigel Press, John Sutton, Geoff Woodhouse

Bold denotes Choral Ambassadors.

You can follow us on:



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And look out for updates on our website www.thomas-tallis-society.org.uk.

2024 DATES

Sunday 21 January - Liederabend - Schumann, Schubert & Mendelssohn partsongs, duets and piano works

Saturday 23 March - Bach St Matthew Passion

Saturday 15 June - Handel Semele

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.

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

Mrs Daphne Barnett	Dr and Mrs E Hurst	Dr David Quarmby
Ms Rosemary Burch	Mr Robert John	Mr Robert Ridyard
Mr J and Mrs J Clark	Dr Thomas Kelen	Dr C and Mrs S Robinson
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Dr N Hervey	Mr Nigel Press	Dr Charles Wynn-Evans
Gordon and Linda Humphries	Mrs Julia Press	

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Mrs Faith Clarke	Ms Alison Leggatt	Mr and Mrs A Seymour
Ms Sophie Cox	Mrs Leilia McKee	Dr T C Stokes
Dr C P Hanson-Abbott	Mrs Carol Price	

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