



Thomas Tallis Society Choir
Directed by Eamonn Dougan



BRITTEN Five Flower Songs

WHITACRE Three Flower Songs

Tonight's Programme

Regina caeli à 4 - Palestrina
Salve Regina - Palestrina
Ave Maria - Palestrina

The Lord is good - Cecilia McDowall

The Deer's Cry - Arvo Pärt

Fur Alina - Arvo Pärt

Nunc dimittis - Arvo Pärt

Albumblatt - Daniel Pett

Three Flower Songs - Eric Whitacre

Three preludes - Ivor Gurney

Five Flower Songs - Britten

This concert has no interval. Drinks will be available in the hall after the concert. Please join us there.

PROGRAMME NOTES

Flowers have long inspired poets and composers alike, their fleeting beauty capturing the essence of nature's wonder. In this programme, we bring together two exquisite cycles of choral flower songs, written nearly half a century apart but united by their lyrical charm. The Flower Songs are coupled with music by two composers with significant anniversaries, Palestrina in the 500th year after his birth and Arvo Pärt just a week after his 90th birthday. We welcome back Jack Redman to complete the programme with piano interludes.

Regina caeli à 4

Giovanni Pierluigi da Palestrina (1525-1594)

The Italian composer Giovanni Pierluigi da Palestrina is often regarded as the master of late Renaissance polyphony. His music, celebrated for its clarity, balance, and spiritual depth, came to epitomize the ideals of the Counter-Reformation. Palestrina spent much of his career in Rome, where he served at several major churches, including the Cappella Giulia of St Peter's Basilica, and wrote more than 100 Masses alongside a vast body of motets and liturgical works.

Regina caeli is one of the four Marian antiphons traditionally sung at the close of Compline and other liturgical services during the Easter season, from Easter Sunday until Pentecost. Its text is a jubilant address to the Virgin Mary, rejoicing in Christ's Resurrection.

Palestrina's four-voice setting is radiant in its simplicity. Instead of lengthy musical elaboration, he chooses to let the words shine, surrounding them with luminous harmonies and gentle imitation between voices, allowing the repeated cries of *alleluia* to shine through with clarity and warmth. The alternation of imitative entries and homophonic declarations creates a sense of both movement and exultant unity, perfectly capturing the Easter spirit of joy and renewal.

Regina coeli laetare, Alleluia.
Quia quem meruisti portare, Alleluia.
Resurrexit sicut dixit, Alleluia.
Ora pro nobis Deum. Alleluia.

*Queen of heaven, rejoice, alleluia
The one whom you were worthy to carry, alleluia
Is risen as he said, alleluia,
Pray for us to God, alleluia.*

Salve Regina

Giovanni Pierluigi da Palestrina (1525-1594)

The *Salve Regina* is one of the best-loved Marian antiphons, traditionally sung from Trinity Sunday until the end of the Church year just before Advent. Its text is a gentle prayer to the Virgin Mary as a source of comfort and intercession.

Palestrina's four-voice setting is serene and restrained. The opening lines unfold in smooth imitation, as though each voice is offering its own greeting to Mary, before the music blossoms into fuller harmonies. There is a tender simplicity here, a quiet devotion that allows the words to be heard clearly. Just as in *Regina caeli*, the effect is not dramatic but luminous: music designed to lift the text into a space of calm reverence.

Salve Regina, Mater Misericordiae,
Vita, dulcedo, et spes nostra, Salve!
Ad te clamamus, exsules filii Evae,
Ad te suspiramus, gementes et flentes,
In hac lacrimarum valle.

*Hail, Holy Queen, Mother of mercy,
Our life, our sweetness and our hope!
To thee do we cry, poor banished children of Eve,
to thee do we send up our sighs,
mourning and weeping in this valley of tears.*

Eja ergo, Advocata nostra,
Illos tuos misericordes oculos ad nos converte
Et Jesum, benedictum fructum ventris tui,
Nobis, post hoc exilium, ostende,
O clemens, O pia, O dulcis Virgo Maria.

*Turn, then, most gracious advocate,
thine eyes of mercy toward us,
and after this, our exile,
show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary.*

Few prayers are more familiar than the Ave Maria – the ‘Hail Mary’, one of the central devotions of Catholic tradition. Palestrina composed multiple motets with the title *Ave Maria*, including one for four voices (a 4) published in 1564, known as *Ave Maria II*. This serene, a cappella work exemplifies the composer's masterful, flowing polyphony that defined the late Renaissance style.

This is Palestrina at his purest: a short motet of great clarity and balance. The overall mood is one of quiet spiritual contemplation, reflecting the words of the text. The sacred content is treated with reverence, and the vocal lines move gracefully to reflect the prayer's serene nature.

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.

Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

*Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.*

*Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.*

The Lord is Good (2012)

Cecilia McDowell (b1951)

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

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

In *The Lord is Good*, she sets text from the Lamentations of Jeremiah and Hosea 14. The overlapping passages of music passed between the soloists and the choir create a dramatic effect, whilst the harmonic language gives the music a sense of regret. The work is short but vivid: bright harmonies and flowing vocal lines bring the words to life, while subtle rhythmic shifts create a sense of forward motion and energy.

The Lord is good unto them that wait for him, to the soul that seeketh him.

It is good that a man should both hope and quietly wait for the salvation of the Lord.

It is good for a man that he bear the yoke in his youth.

For the Lord will not cast off for ever:

But though he cause grief, yet will he have compassion according to the multitude of his mercies.

For he doth not afflict willingly, nor grieve the children of men.

Jerusalem, Jerusalem convertere ad Dominum Deum tuum. *Jerusalem, Jerusalem, return unto the Lord your God.*

Lamentations of Jeremiah 3: 25-27: 31-33

Hosea 14:1

The Deer's Cry (2008)

Arvo Pärt (b.1935)

The now widely performed Estonian composer started as a fairly extreme avant gardist, but then withdrew from composition for some years in the 1970s, studying medieval church music.

Through this, he developed what he describes as a 'tintinnabuli' style. As Pärt has explained: 'I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements – with one voice, two voices. I build with primitive materials – with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call it tintinnabulation.'

In *The Deer's Cry*, the soprano part carries the words of the prayer slowly and clearly. The supporting parts move around the main voice in triads. Repetition makes the piece feel suspended in time, as the piece builds from a few, fairly simple but precise elements to a richly resonant climax, falling gradually back into silence.

*Christ with me, Christ before me, Christ behind me,
Christ in me, Christ beneath me, Christ above me,
Christ on my right, Christ on my left,
Christ when I lie down, Christ when I sit down,
Christ in me, Christ when I arise,
Christ in the heart of every man who thinks of me,
Christ in the mouth of everyone who speaks of me,
Christ in every eye that sees me,
Christ in every ear that hears me.
Christ with me.*

According to the Lorica of St Patrick (~377). The legend surrounding the prayer states that St. Patrick composed it for divine protection while traveling to the king's court in Tara. An ambush was supposedly set for him, but as he and his followers chanted the lorica, they were mystically concealed and appeared to the attackers as a herd of deer with a fawn.

Für Alina (1976)

Arvo Pärt (b.1935)

Written in 1976 for solo piano, Arvo Pärt's *Für Alina* is a profoundly intimate and resonant work that marked a new beginning in the Estonian composer's career. The piece is dedicated to the 18-year-old daughter of a family friend who had recently emigrated to London, leaving her mother behind in Estonia. The composition was intended as a work of consolation for the girl's grieving mother. *Für Alina* is the first piece Pärt wrote in his self-developed minimalist tintinnabuli style; the melodic voice in the right hand is harmonized by a bell-like voice in the left hand, which only sounds notes from the B minor triad.

Nunc dimittis

Arvo Pärt (b.1935)

Also written in Pärt's tintinnabuli style, the *Nunc dimittis*, also known as the Song of Simeon, is a canticle taken from the second chapter of the Gospel of Luke, verses 29 to 32, and is traditionally sung at evening prayer. The text, 'Lord, now lettest thou thy servant depart in peace,' captures a moment of completion and fulfillment, and Pärt's music mirrors this spiritual resolution. The lines are slow and deliberate, often overlapping in gentle imitation, creating a halo of sound that seems to expand outward. The harmonies are austere yet luminous, emphasizing the serenity and clarity of the text.

Pärt's *Nunc dimittis* was first performed at an Evensong during the Edinburgh Festival in 2001. Starting in serene mood, the music remains in the opening key of C sharp minor, until it reaches a climax at the words '*lumen ad revelationem*' (a light to reveal), where it switches to a radiant C sharp major – darkness into light.

Nunc dimittis servum tuum, Domine, secundum
verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium, et gloriam
plebis tuae Israel.

*Lord, now lettest thou thy servant depart in peace
according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people;
A light to lighten the Gentiles, and the glory of thy
people Israel.*

Albumblatt

Daniel Pett

Daniel Pett studied composition with Malcolm Singer and Julian Anderson at Guildhall. He also plays viola as a soloist and orchestral player. Daniel is a Lay Clerk at Bangor Cathedral. Daniel writes:

'Albumblatt is a short piece written for my friend Josie Godfrey as a gesture of appreciation for her support for the music in Bangor Cathedral. It opens with a chorale like theme, evoking the sonority of a choir and as the piece develops, the music becomes more rhythmically active before gently slipping away on a fragment from my piece 'Tu es Sacredos in Aeternum', written for Josie's ordination.'

Three Flower Songs

Eric Whitacre (b.1970)

Eric Whitacre's Three Flower Songs that we perform tonight are the first compositions that Whitacre wrote and started his journey to becoming one of the most widely performed living choral composers. Here is the composer's note on the Three Flower Songs.

"When I first arrived at The University of Nevada, Las Vegas in the fall of 1988, I was astonished to find that there was no degree program offered for future pop stars. At the time I was interested only in synthesizers and Depeche Mode, and so I auditioned as a music major because it seemed the best thing to do before I hit the big time.

And then I joined the choir.

David Weiller, the choral conductor at UNLV, auditioned me to sing in one of his groups and graciously accepted me into the big University chorus. I distinctly remember how weird I thought the choir people were, with their embarrassing stretches and warm-ups, and undoubtedly the only reason I stayed in class that first week was because there were so many cute girls in the soprano section.

And the first piece we sang was the Mozart Requiem.

It was like seeing color for the first time, and I was regularly moved to tears during rehearsals, crushed by the impossible beauty of the work. I became a choral geek of the highest magnitude, I mean I lived for rehearsals and performances, and through it all there was David Weiller. The man is simply a brilliant educator and a fantastic musician, that one special teacher that ends up changing the entire course of your life.

I was accepted into the advanced choir in my 2nd year. David has this beautiful tradition of programming a different setting of **Go, Lovely Rose** every year with that choir, and after my first year in that group I decided to write him a setting that would be all his own. We performed it the next year (1991), and in the spring of 1992 we concluded our program at the Western Regional ACDA convention in Hawaii with my music. My very first concert piece! And just when I thought life couldn't get any better, Barbara Harlow of Santa Barbara Music found me after the performance and told me that she would like to publish the work.

Barbara thought that it might make a nice set, so I found two more flower poems (**I Hide Myself** and **With a Lily in Your Hand**) and set them using small bits of material from **Go, Lovely Rose**. Soon after their publication I started receiving actual commissions for my music, and my life as a professional artist took off. I often think how lucky I was to have stumbled blindly to the place where David was teaching, and in retrospect I am struck speechless at the thought that our paths

might not have crossed. Were it not for Maestro David Weiller I would have had a drastically different life, and it is to him, with infinite love and overwhelming gratitude, that I have dedicated these works."

I hide myself (Emily Dickinson 1830-1886)

In *I hide myself*, Whitacre sets a short poem by Emily Dickinson, a poet celebrated for her inward-looking and often enigmatic reflections. The poem speaks of retreating into nature and dissolving the boundaries of the self. Whitacre mirrors this text in music that is delicate, almost weightless, with close harmonies and textures that seem to float. Voices overlap and blend, creating a sense of suspension and introspection. Although separated by centuries from Palestrina, Whitacre achieves a similar sense of sacred calm: a quiet space in which the listener can dwell and reflect.

*I hide myself within my flower,
That wearing on your breast,
You, unsuspecting wear me too-
And angels know the rest.*

*I hide myself within my flower,
That fading from your vase,
You, unsuspecting, feel for me
Almost a loneliness.*

Go, lovely rose (Edmund Waller 1606-1687)

Whitacre's setting of Edmund Waller's 17th-century poem meditates on the fragility of youth and beauty. The text advises the young woman to cherish her fleeting charms, likening them to a rose that blooms only briefly.

The piece is built around the life cycle of a rose. A musical "rose motif" opens the work, starting on the tonic before blossoming, fading, and returning again. Each season is represented: spring begins the piece, summer appears at bar 13, autumn at bar 26, winter at bar 39, with spring returning at bar 49.

Whitacre uses what has become his signature - lush, suspended, and expansive harmonies - to evoke the fragile beauty of the flower and the poignancy of its short life.

The form is based on the Fibonacci sequence, a numeric pattern found in plant and animal cell growth. The 55-measure piece is a perfect Fibonacci number, and the Golden Mean occurs at measure 34, bringing all the vocal parts together before the final bloom and inevitable cycle of death and rebirth.

*Go, lovely rose -
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.*

*Tell her that's young,
And shuns to have her graces spied,
That hadst thou sprung
In deserts where no men abide,
Thou must have uncommended died.*

*Small is the worth
Of beauty from the light retired;
Bid her come forth,
Suffer herself to be desired,
And not blush so to be admired.*

*Then die! That she
The common fate of all things rare
May read in thee;
How small a part of time they share,
That are so wondrous sweet and fair!*

With a lily in her hand (Federico Garcia Lorca 1898-1936)

The last of Whitacre's *Flower Songs* is full of energy and colour. The text, by the Spanish Renaissance poet Federico Garcia Lorca, brims with passion and immediacy, and Whitacre responds with quick, playful rhythms and lively exchanges between voices. It is the most extrovert of the three songs — bright, rhythmic, and vibrant.

*With a lily in your hand
I leave you, o my night love!
Little widow of my single star
I find you.
Tamer of dark butterflies!
I keep along my way.
After a thousand years are gone
you'll see me,
o my night love!
By the blue footpath,
tamer of dark stars,
I'll make my way.
Until the universe
can fit inside
my heart.*

Three Preludes

Ivor Gurney (1890-1937)

Poet and composer Ivor Bertie Gurney was born in Gloucester, England. Though his father was a tailor, Gurney's godfather was Alfred Hunter Cheesman, a local vicar and bachelor who encouraged him in his artistic and creative pursuits. Gurney read widely in Cheesman's library and eventually won a scholarship to the Royal College of Music, though his studies were interrupted by the outbreak of World War I. Initially rejected by the army for poor eyesight, Gurney joined the 2nd/5th Gloucesters in 1917 and served in France. He was twice wounded, the second time by gas. He returned to the Royal College of Music to study with Ralph Vaughn Williams, but his behaviour became increasingly erratic and he left the school again. Gurney's moods had always been extreme — he suffered from manic-depression — and he had a nervous breakdown even before the war. Though he went through a period of intense creativity in the late 1910s, his mental state had deteriorated by 1921 and he was institutionalized in 1922 and spent the rest of his life in mental hospitals.

Composed shortly after World War I, Ivor Gurney's *Five Preludes* are musical miniatures reflecting the poet-composer's delicate post-war state. The first three preludes which you'll hear tonight, all written in 1919, were created during a period of relative peace before Gurney's severe mental instability set in. Critics have noted their subtly molded, sensitive phrasing, reminiscent of an English Fauré.

Prelude No. 1 in F-sharp major (August 1919)

Written while Gurney was in his native Gloucester, this prelude is the first of the set. It evokes the post-war hope for recovery and stability while retaining a lyrical and sensitive character that was a hallmark of Gurney's style. The use of F-sharp major, a key often associated with brilliance and clarity, may suggest a glimmer of optimism despite the trauma of the past.

Prelude No. 2 in A minor (September 1919)

Composed in Causeway, a month after the first prelude, this piece takes on a more pensive tone with its A minor key. While showing some influence from Gurney's earlier studies of composers like Chopin and Schumann, it is still coloured by his unique voice. The melancholy mood might reflect the somber undercurrents Gurney still experienced in his post-war life.

Prelude No. 3 in D-flat major (Autumn 1919)

This prelude was composed later in 1919, while Gurney was in High Wycombe. The music is characterized by rapid harmonic changes and unexpected rhythmic shifts, elements that parallel the "gnarled" style of Gurney's poetry. Music critic Michael Hurd suggested that the piece's style reflects Gurney's fragile mental state at the time. However, the use of the richer D-flat major key also creates a sense of romantic beauty.

Five Flower Songs, Op. 47 (1950)

Benjamin Britten (1913-1976)

Britten's *Five Flower Songs* were composed in 1950 for friends in Devonshire and draw on English and European poetry about flowers and the natural world. Each song is short and self-contained, but together they form a cycle that explores humour, lyricism, reflection, and the joy of nature.

The songs range from the playful and witty — such as *Marsh Flowers* and the energetic *Ballad of Green Broom* — to the tender and contemplative — *To Daffodils*, *Evening Primrose*, and the serene *The Succession of the Four Sweet Months*. Britten's writing shows his mastery of vocal colour, word-painting, and contrapuntal texture, recalling the English madrigal tradition while sounding unmistakably modern.

Like the Palestrina and Whitacre pieces earlier in the programme, they demonstrate the timeless ability of voices to bring poetry and the beauty of the natural world to life.

To Daffodils (Robert Herrick 1591-1674)

This lively opening piece is marked *Allegro impetuoso*, reflecting the fleeting nature of life through the metaphor of the daffodil's brief bloom. Herrick's poem laments the short-lived beauty of the daffodil, using it as a metaphor for life's brevity. Britten's setting features brisk rhythms and bright harmonies, capturing the daffodils' transient beauty. The music's energetic pace and vivid articulation underscore the poem's meditation on life's brevity.

*Fair daffodils, we weep to see
You haste away so soon;
As yet the early-rising sun
Has not attain'd his noon.*

*Stay, stay,
Until the hasting day
Has run
But to evensong,
And, having prayed together, we
Will go with you along.*

*We have short time to stay, as you,
We have as short a spring;
As quick a growth to meet decay,
As you, or anything.*

*We die,
As your hours do, and dry
Away
Like to the Summer's rain,
Or as the pearls of morning's dew,
Ne'er to be found again.*

The Succession of the Four Sweet Months (Robert Herrick 1591-1674)

In this imaginative setting, each month — April through July — is introduced by a different voice part, creating a fugal texture that symbolizes the progression of the seasons. Herrick's poem personifies each month, attributing to them distinct characteristics and qualities. Britten's use of varied choral textures and harmonies mirrors the changing moods and characteristics of each month, celebrating the cyclical nature of time and nature's rhythms.

*First April she, with mellow showers
Opens the way for early flowers,
Then after her comes smiling May
In a more rich and sweet array,
Next enters June and brings us more
Gems than those two that went before,
Then (lastly,) July comes and she
More wealth brings in than all those three;
April! May! June! July!*

Marsh Flowers (George Crabbe 1754-1832)

This darker and more introspective piece contrasts with the preceding songs. Crabbe's poem describes the less glamorous aspects of nature, and Britten's music reflects this with more angular lines and dissonant harmonies. The choral writing evokes a sense of the untamed and sometimes harsh realities of the natural world, providing a poignant moment in the cycle.

*Here the strong mallow strikes her slimy root,
Here the dull night-shade hangs her deadly fruit;

On hills of dust the henbane's faded green,
And pencill'd flower of sickly scent is seen;

Here on its wiry stem, in rigid bloom,
Grows the salt lavender that lacks perfume.

At the wall's base the fiery nettle springs,
With fruit globose and fierce with poison'd stings;

In every chink delights the fern to grow,
With glossy leaf and tawny bloom below:

The few dull flowers that o'er the place are spread
Partake the nature of their fenny bed.

These, with our sea-weeds, rolling up and down,
Form the contracted Flora of our town.*

The Evening Primrose (John Clare 1793-1864)

Serving as the cycle's slow movement, this setting is characterized by its lyrical and serene quality. Clare's poem describes the quiet bloom of the primrose in the evening, and Britten's music mirrors this stillness with hushed dynamics, sustained harmonies, and slow-moving lines. The effect is meditative and intimate, a stark contrast to the energy of the earlier songs.

*When once the sun sinks in the west,
And dew-drops pearl the Evening's breast;
Almost as pale as moonbeams are,
Or its companionable star,
The Evening Primrose opes anew
Its delicate blossoms to the dew;
And hermit-like, shunning the light,
Wastes its fair bloom upon the Night;
Who, blindfold to its fond caresses,
Knows not the beauty he possesses.
Thus it blooms on while Night is by;
When Day looks out with open eye,
'Bashed at the gaze it cannot shun,
It faints and withers and is gone.*

The Ballad of Green Broom (Anonymous)

Concluding the cycle with vivacity, this folk-inspired ballad tells a humorous tale of a young man and his romantic escapades. The anonymous poem narrates a light-hearted story of a young man who, after a series of romantic misadventures, ends up marrying a wealthy woman. Britten's music mirrors the narrative's energy, with lively rhythms and playful harmonies. The piece builds in tempo and intensity, culminating in a spirited and joyful conclusion that leaves the audience (we hope) with a sense of delight!

*There was an old man lived out in the wood,
And his trade was a-cutting of broom, green broom,
He had but one son without thought without good
Who lay in his bed till 't was noon, bright noon.*

*The old man awoke one morning and spoke,
He swore he would fire the room, that room,
If his John would not rise and open his eyes,
And away to the wood to cut broom, green broom.*

*So Johnny arose and slipp'd on his clothes
And away to the wood to cut broom, green broom,
He sharpen'd his knives, and for once he contrives
To cut a great bundle of broom, green broom.*

*When Johnny pass'd under a Lady's fine house,
Pass'd under a Lady's fine room, fine room,
She call'd to her maid: "Go fetch me," she said,
"Go fetch me the boy that sells broom, green broom!"*

*When Johnny came into the Lady's fine house,
And stood in the Lady's fine room, fine room,
"Young Johnny" she said, "Will you give up your trade
And marry a lady in bloom, full bloom?"*

*Johnny gave his consent, and to church they both went,
And he wedded the Lady in bloom, full bloom;
At market and fair, all folks do declare,
There's none like the Boy that sold broom, green broom.*

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 was 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.

JACK REDMAN – Piano



Jack is a freelance pianist and répétiteur based in London. He recently completed a masters in piano accompaniment at the Royal Academy of Music, studying with Michael Dussek and James Baillieu. Graduating with a DipRAM and Regency prize, he won the Marjorie Thomas Art of Song Prize in competition. A thoroughly rewarding two years at the Academy produced many highlights with some extremely talented soloists.

He has earned a place on the Oxford Lieder Young Artist's programme with soprano Clara Orif, performed as part of the Academy's Song Circle, and performed at Wigmore Hall with trombonist Isobel Daws. Jack has acted as répétiteur for a range of productions, most recently Massenet's *Werther* for Lyric Opera Ireland, and also productions of Bizet's *Carmen*, Ravel's *L'enfant et les sortilèges*, and Adam Gorb's new opera *The Path to Heaven*. He also sings professionally for choirs and opera chorus, including under Carlo Rizzi for Opera Rara's performance of Mercadante's *Il Proscritto* at the Barbican.

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 Imogen Faris, Jan Hart, Claire Jones, Chloe Lam, Caroline Molloy, Rosemary Naylor, Romy Nuttall, Kathryn Strachan, Anne Whyte, **Emma Wilkins**

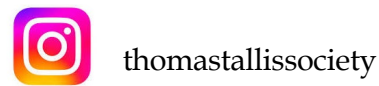
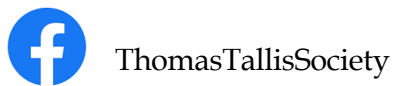
Altos Christine Balls, Joanna Clark, Susan Dean, Moira Fitzgerald, Bryony Ford, Sally Hughes, Cathy Norbury, Naomi Quant, Alice Shelton

Tenors Antonio Antonucci, David Cresswell, Andrew Green, Larry Howes, Adam Oliver, Paul Renney

Basses Richard Brooks, Cyril Cleary, Simon Gallie, Daniel Jaffé, Will Kendal, Tom Perry, Geoff Woodhouse

Bold denotes Choral Ambassadors.

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REMAINING 2025 DATES

Saturday 1st November – TTS's 60th anniversary concert

Tuesday 16th December – Handel Messiah

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 | Gordon and Linda Humphries | Mrs Julia Press |
| Ms Jackie Breadmore | Dr and Mrs E Hurst | Mr Nigel Press |
| Ms Rosemary Burch | Mr Robert John | Mr David Quarmby |
| Ms Jill Champion | Dr Thomas Kelen | Mr Robert Ridyard |
| Mrs Jenny Clark | Mr Peter Kinnison | Dr C and Mrs S Robinson |
| Mr John Clark | Mr Graham Lane | Mr Henry Russell |
| Mrs Caroline Cooper | Mrs Lorna Lloyd | Mrs Shirley Shelton |
| Mr Philip Cooper | Mr B & Mrs S Mauleverer | Ms Siobhan Smyth |
| Mrs Ann Dannatt | Ms Alex McColl | Mr Simon Standage |
| Dr Susan Doering | Prof Neil McIntosh | Mrs Elizabeth Streeter |
| Prof Nigel Duncan | Mrs Janet McLeavy | Miss Mary Sutherland |
| Mrs Deirdre Ellis | Mr John O'Neill | Mrs Bee Twidale |
| Mr Michael Ellis | Dr Geoff & Dr Paula Nuttall | Mr John Twidale |
| Mr Alec Fitzgerald O'Connor | Dr Mary-Clare Parker | Mr Allan Watkins |
| Mr Simon Gallie | Mr Steven Parker | Mr Richard Williams |
| Mr David Grindley | Sir Jonathan and Lady Phillips | Mrs Virginia Williams |
| Revd and Mrs M Hatcher | Mr Adam Pollock CBE | Dr Charles Wynn-Evans |
| Dr Nick Hervey | | |

TTS Friends:

| | | |
|----------------------|-------------------|----------------------------|
| Mrs Stella Booth | Mrs Linda Haydon | Mr Roger Price |
| Mrs Faith Clarke | Mr Robert James | Mr Malcolm Reid |
| Ms Sophie Cox | Ms Alison Leggatt | Mr Paul Renney |
| Dr C P Hanson-Abbott | Mrs Leilia McKee | Mr and Mrs P Sankey-Barker |
| Mr Richard Haydon | Mrs Carol Price | Mr and Mrs A Seymour |

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

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