Thomas Tallis Society Choir

Directed by Eamonn Dougan

St Alfege Greenwich

A CELEBRATION OF 60 YEARS!

Motets by Mozart, Tallis & new TTS commissions
Polychoral music by JL Bach & Gabrieli,
Ahle & Knüpfer (modern day world premieres)
with **THE ENGLISH CORNETT & SACKBUT ENSEMBLE**

Tonight's Programme

Mozart - Venite populi
Sancta Maria
Ave verum corpus

Tallis - O Lord, give thy Holy Spirit
If ye love me

Anna Semple - If ye love me

Tallis - Remember not, O Lord

Eoghan Desmond - Remember not, O Lord

Hessen-Kassel - Pavanne zu 5 posaunen

Ahle - Höre, Gott, mein Geschrey

JL Bach - Sey nun wieder zufrieden à 8

Knüpfer - Der Herr ist König

Gabrieli - In ecclesiis

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

PROGRAMME NOTES

Venite populi, K260/248a (1776) **Wolfgang Amadeus Mozart (1756-1791)**

With the notable exception of two major works that he ultimately left uncompleted – the Mass in C minor, and his Requiem – and the short but magnificent motet we will be performing this evening, *Ave Verum Corpus*, Mozart composed nearly all his liturgical music while employed in Salzburg (the city of his birth) early in his career: that is, from 1769, when he was appointed third Konzertmeister (without any extra pay) until 1781. In that year, having been summoned to Vienna by his employer, the Prince-Archbishop of Salzburg, Mozart – who knew his own worth having been fêted by royalty around Europe since childhood – complained about his humiliating treatment including being housed with the lowly domestic servants rather than with the Prince-Archbishop's evidently more highly regarded singers. According to the composer's own account, the Prince-Archbishop refused to see him and he was unceremoniously and literally booted out of his employer's Vienna residence by his deputy Count Arco.

It has often been said that Mozart's heart was not truly in writing for the church; he was paid relatively poorly for such work, and he had to mostly write within the Prince Archbishop's strictures – musical settings, particularly of the Mass, were to be kept short (even those for the most solemn occasions were to last no longer than three quarters of an hour in total) and with minimal decorative effects. Yet notwithstanding such restrictions, and that Mozart was still a budding composer at the age of 20 when he composed the opening item of our concert (he did not reach maturity as a composer so quickly as did, to take two instances of teenage geniuses, Schubert or Mendelssohn), Venite populi is a remarkably lively and more than simply effective work.

Dated 1776 in Mozart's autograph score, this double-choir offertory was certainly written with the spaced galleries in Salzburg Cathedral in mind: its antiphonal exchanges – sometimes quite rapid fire – and its episodes of fugal counterpoint would have had a dramatic effect in such a setting. It is not known who wrote the non-liturgical text.

After a brief orchestral introduction, a clarion cry from the Choir II sopranos – 'Venite populi' – launches the choir in a call to the people to join Christ's communion, with a side order of nationalist pride ('is there any nation so great that it has its gods so near to it as our God is near to us?'). The music is lively not only with antiphonal exchanges but also with off-beat accents and passages of close imitation between vocal parts. This opening section dramatically comes to a halt with the question 'an alia natio tam grandis?' ('Is there another nation so great?').

A more measured *Adagio* central section follows, which reflects on the good fortune of being able to 'break bread and share of the cup'. Then the opening *Allegro* tempo resumes with an unmistakable sense of celebration: 'let us feast and become drunk on the wine of eternal joy!

Venite, populi, venite
de longe venite,
et admiramini gentes.
Venite, populi, venite,
an alia natio tam grandis,
quae habet Deos appropinquantes sibi,
sicut Deus noster adest nobis,
cujus in ara veram praesentiam
contemplamur jugiter per fidem vivam,
an alia natio tam grandis?

Come, ye peoples, come;
come from afar,
and marvel, O nations.
Come, ye peoples, come;
is there another nation so great
that it has its gods so near to it
as our God is near to us,
whose true presence on his altar
we can ever observe through living faith:
is there another nation so great?

[Adagio]
O sors cunctis beatior,
O sors sola fidelium,
quibus panis fractio
et calicis communio
est in auxilium.

[Allegro]
Eja ergo epulemur
in azymis veritatis et sinceritatis,
eja ergo epulemur
et inebriemur vino laetitiae sempiternae;
an alia natio tam grandis?
Venite, populi, venite.

[Adagio]
O fate more blessed than all others,
O most blessed lot of the faithful,
who alone are saved and succoured by the breaking
of bread and sharing the cup.

[Allegro]
Therefore let us feast
on the unleavened bread of truth and sincerity,
Let us feast, therefore,
and become drunk with wine of eternal joy;
is there any nation so great?
Come, ye peoples, come.

Sancta Maria, K273 (1777) — Wolfgang Amadeus Mozart

Written over a year later (dated 9 September 1777), this gentler Marian gradual, written for a more modest-sized four-part choir, was almost certainly not intended for Salzburg Cathedral. The score calls for violas, rarely if ever used at that venue, and the surviving original performing parts, dated 1777, are held at St Peter's Abbey, Salzburg which strongly suggests that the piece was written for that building. It seems likely that this piece was Mozart's votive offering before setting off on his journey to Mannheim and Paris just two weeks later, in his (unsuccessful) search for a more congenial position than he enjoyed under the Prince-Archbishop of Salzburg.

With its gentle rhythmic swing, reinforced by the effective contrary motion between soprano and bass parts and the graceful decorative details in the vocal parts – not least the soprano melismas in the closing Amens – the piece has an unpretentious charm.

Sancta Maria, mater Dei,
ego omnia tibi debeo,
sed ab hac hora singulariter
me tuis servitiis devoveo.
Te patronam,
te sospitatricem eligo.
Tuus honor et cultus
aeternum mihi cordi fuerit,
quem ego nunquam deseram
neque ab aliis mihi subditis
verbo factoque violari patiar.
Sancta Maria, tu pia
me pedibus tuis advolutum recipe,
in vita protege,
in mortis discrimine defende.
Amen.

Holy Mary, Mother of God,
I owe all to you,
and from this hour
I devote myself only to your service.
You as a protector,
you as a preserver I choose.
Your reverence and honour
will be eternally in my heart,
which I shall never desert
nor submit, from others liable to me,
to it being violated by deed and by word.
Holy Mary, pious,
receive me, begging at your feet,
in life protect me,
defend me from the risk of death.
Amen.

Ave verum corpus (1791) — Wolfgang Amadeus Mozart

In June 1791, midway through composing his final stage work *Die Zauberflöte* (*The Magic Flute*), Mozart wrote this motet in the small spa town of Baden near Vienna, where his wife Constanze had spent the last weeks of her sixth pregnancy. The local organist and choirmaster Anton Stoll, by then a close friend of the Mozarts, had helped taking care of Constanze while Mozart had been travelling back and forth between Baden and Vienna, and it seems that Mozart composed this

short but superbly crafted motet for four-part choir, strings and organ as a token of gratitude for Stoll and his modest-sized, but capable, ensemble of church musicians.

In a mere 46 bars of music, Mozart created an understated yet richly expressive masterpiece, defined by a shapely, yet never quite predictable, melody and a chromaticism typical of his late masterpieces. (Mozart, though surely unaware of this, had less than six months more to live when he wrote this piece; he became ill in September, and died in December while trying to complete the *Requiem*.) The poignant harmonic changes on such key words as 'immolatum' (sacrificed) and 'perforatum' (pierced) surely inspired Gabriel Fauré just under a century later when composing his Requiem. Mozart ends with the repetition of the final line – 'in mortis examine' (in effect 'be our strength in the trial of death') – which in a final span of melody embraces both anxiety and consolation in a manner typical of his late style.

Ave verum corpus, natum	Hail, true Body, born
de Maria Virgine,	of the Virgin Mary,
vere passum, immolatum	truly suffered, sacrificed
in cruce pro homine	on the cross for mankind,
cuius latus perforatum	from whose pierced side
unda fluxit et sanguine:	flowed water and blood:
esto nobis prægustatum	Be for us a foretaste [of the Heavenly banquet]
in mortis examine.	in the trial of death.

O Lord, give thy Holy Spirit — Thomas Tallis (c.1505-1585)

In his long career, Thomas Tallis served under the very different regimes of Henry VIII, Edward VI, Mary and Elizabeth I, while himself playing a key role in the golden age of English Renaissance music. He had particularly strong associations with Greenwich: the Chapel Royal, where Tallis spent much of his long working life, was based in Greenwich Palace during the Tudor era, and he lived in Greenwich at the latter end of his life. Tallis was buried in the chancel of St Alfege Church, as it was (since replaced by the magnificent 18th-century building designed by Nicholas Hawksmoor where this concert is taking place). Almost certainly himself a Catholic throughout his life, Tallis thrived even after Henry VIII broke with the Pope's authority, and continued to provide music for the various liturgies used in service during this turbulent period.

It is uncertain when Tallis composed this fine setting: but it appears to be a relatively late work, as it does not strictly follow Archbishop Cranmer's prescription in the 1548 Lincoln Cathedral Injunctions (see *If ye love me* note below). Moreover, its ABB form (in which the music falls into two sections, the second of which is repeated) is one that was widely used by early Elizabethan anthem composers. One can hear a piquant example of Tallis's characteristic use of spicy 'false relations 'in his setting of the words 'in the fear'.

If ye love me — Thomas Tallis

In 1548, during the reign of Edward VI, Archbishop Cranmer prescribed that all musical settings of religious texts, which were to be invariably in English, should have 'a plain and distinct note for every syllable' so that the congregation could clearly understand what was being sung.

This lovely setting – of verses from the Gospel of John as taken from William Tyndale's translation – follows Cranmer's prescription quite strictly. The result is touchingly intimate and candid; even Tallis's use of polyphonic imitation does not obscure the clarity of the words he sets.

If ye love me (2025) — Anna Semple (b.1997)

Anna Semple is a freelance singer and composer living in London. After studying music at Cambridge she became part of The Sixteen's Genesis Scheme. She took a Master's degree in composition at the Guildhall School of Music & Drama. Today, as well as composing she continues to sing and tour as a mezzo-soprano with various choirs and ensembles, including Tenebrae, Alamire, Siglo De Oro, Ex Cathedra and SANSARA.

Anna Semple writes:

The words 'If ye love me' are synonymous with the name Thomas Tallis, and his setting is a looming mantle under which to go about approaching this text afresh. As such, I was keen to create a piece that was, if not simply perfect as the Tallis, was at least perfectly simple in an attempt to reflect the clarity of St John's sentiment. The piece is a gently lilting lullaby, with the text broken up between parts to create a seamless melodic line which spans the full tessitura of the choir.

Remember not, O Lord — Thomas Tallis

Tallis's grave and noble setting of this penitential piece (the words of which are also familiar from Purcell's setting made about a century later) was probably one of his earliest attempts to meet Cranmer's prescription, as it follows this quite closely. The words are verses from Psalm 79, as published in the King's Primer of 1545, where the traditional concluding 'Amen' has been replaced by the English phrase 'So be it'.

Remember not, O Lord (2025) — Eoghan Desmond (b.1989)

Born in Cork, Ireland, and now resident in London, Eoghan Desmond is a composer and a bass-baritone. He performs as a soloist in oratorio, sings with numerous ensembles, including I Fagiolini, Ars Nova Copenhagen, The Gabrieli Consort, The Monteverdi Choir, and is a member of Chamber Choir Ireland. He took a PhD in composition at Aberdeen University, and has composed extensively for choirs, including The Sixteen, who recorded his piece *Nothing in Vain*.

Eoghan Desmond writes:

Remember Not, O Lord God was commissioned by Eamonn Dougan for the Thomas Tallis Society, in recognition of the 60th anniversary of the choir's founding. The chosen text comes from a setting by Thomas Tallis of a paraphrase of a section of Psalm 79.

In my treatment of the text, I have chosen to pay homage to Tallis' original setting. In this, I have been both overt – in deriving some of the harmonic and melodic material from Tallis' setting – and more general – in making liberal use of Tudor affectations.

Pavanne zu 5 posaunen — Moritz von Hessen-Kassel (1572-1632)

Referred to as 'Maurice the Learned', Moritz von Hessen-Kassel was a theatre builder, patron of the composers Heinrich Schütz and John Dowland, and personally felt the repercussions of the Thirty Years War. Little is known on his Pavan, *Pavanne zu 5 posaunen*, other than it is in a standard form of three sections and offers a fine example of repertoire written for multiple trombones.

Introducing Johann Rudolph Ahle (1625-73) and Sebastian Knüpfer (1633-76)

The German composers Johann Rudolph Ahle and Sebastian Knüpfer were notable in their time for producing fine sacred works scored for voices and instruments alike. Although their lives spanned a similar period, their backgrounds – as you may read in the programme notes that follow – were quite separate in influence.

Both composers' earlier lives were no doubt overshadowed by the brutality of the Thirty Years War. However, despite this, their careers flourished and, intriguingly, they were both succeeded in their posts by one Johann Sebastian Bach in Mühlhausen and Leipzig respectively.

The two works you will hear this evening are vast in their proportions and instrumentation. Listed as sacred Cantatas (songs), these two works represent modern day world premieres and, most curiously, both works share an identical 170 bars in length – a coincidence one wonders?

© Adrian France

Höre, Gott, mein Geschrey (1665) — Johann Rudolf Ahle (1625–1673)

Coming from an instrumental pedigree as organist at the Blasiuskirche, Mühlhausen, Johann Ahle became regarded as one of the leading Thuringian/Saxony composers of his time, with much of his music being written for the Protestant Church. His music is supremely rich in harmonic texture in a variety of forms from small scale solo Dialogues through to sumptuous large motets.

Höre, Gott, mein Geschrey (1665) is a majestic cantata and a fine example of opulent writing, being scored for a mouthwatering seven trombones and choir! This unique work (or so I thought…..) adopts a similar form to that of Knüpfer's style, with large instrumental sinfonias and the inclusion of colla parte in the trombones to support the vocal lines at times. This work, based on Psalm 61, is taken from Ahle's collection *Neu-gepflanzter thüringischer Lustgarten* Teil 3 (1665).

© Adrian France

Höre, Gott, mein Geschrei und merke auf mein Gebet!
Hienieden auf Erden rufe ich zu dir,
wenn mein Herz in Angst ist,
du wollest mich führen auf einen hohen Felsen.
Denn du bist meine Zuversicht,
ein starker Turm vor meinen Feinden.
Ich will wohnen in deiner Hütte ewiglich
und trauen unter deinen Fittichen, Sela.
Denn du, Gott, hörest meine Gelübde;
du belohnest die wohl, die deinen Namen fürchten.
Du gibst einem Könige langes Leben,
daß seine Jahre währen immer für und für,
daß er immer sitzen bleibet vor Gott.
Erzeige ihm Güte und Treue,
die ihn behüten.
So will ich deinem Namen lobsingen ewiglich,
daß ich meine Gelübde bezahle täglich.

Psalm 61, Luther Bible 1545

Hear my cry, O God, and attend to my prayer!
Here on earth I cry to you
when my heart is in distress.
Lift me up to a high rock.
For you are my refuge,
a strong tower from my enemies.
I will dwell in your tent forever
and take refuge under your wings. Selah.
For you, O God, hear my vows;
you reward those who fear your name.
You lengthen a king's days,
so that his years may be prolonged forever,
so that he may sit before God forever.
Show him loving kindness and faithfulness,
which will keep him.
So I will sing praise to your name forever;
I will pay my vows daily.

Psalm 61, New International Version

Sey nun wieder zufrieden, meine Seele à8 — Johann Ludwig Bach (1677-1731)

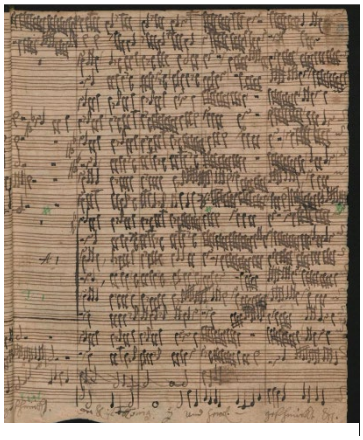
Born in Thal, Johann Ludwig Bach was a cousin of Johann Sebastian; it appears to be largely through the latter's efforts that we have much of what little music of his that has survived. Johann Sebastian Bach made copies of many of Johann Ludwig's cantatas – 18 of which have thus survived to our day – and performed them at Leipzig. Whether J.S. equally had a hand in the propagation of Johann Ludwig's motets is uncertain, since their earliest surviving manuscripts are in the hand of an unknown copyist. Johann Ludwig's motet for double choir, 'Sey nun wieder zufrieden, meine Seele', is one such case, being known from a manuscript copy from the Amalienbibliothek – the personal library of Princess Anna Amalia of Prussia (1723-1780), which contained a significant collection of manuscripts from the Bach family, now housed in the Berlin State Library.

Johann Ludwig's career was largely spent in Meiningen, where he was cantor and later Kapellmeister. It has been suggested that his relatively flamboyant and expressive style was influenced by the Italian music he encountered both in Meiningen and in neighbouring courts where he regularly oversaw performances of his music.

His motet 'Sey nun wieder zufrieden' is a charming example of his work, with a deal of expressive word setting and word painting. Its lilting opening three time rhythm well expresses the sentiment 'Be at peace now, my soul'. A second, more lively section begins: 'Denn, du hast meine Seele [set to bright major] aus dem Tode gerissen [darker minor]' ('For you have snatched my soul from death'). Then a new section for a continuation of the text: 'meine fuss von Gleiten', with some very effective word painting on 'Gleiten' 'slipping', which suggests slipping yet also at the same time, perhaps, a certain martial stiffening which transforms the music into something like a march-like stride.

Sey nun wieder zufrieden, meine Seele,	Now be content again, O my soul,
denn der Herr thut dir Gut's,	for the Lord has dealt well with you.
denn du hast, meine Seele, aus dem Tode gerissen	For you have saved my soul from death,
meine Augen von den Thränen,	my eyes from tears
meine Fuss vom Gleiten.	and my foot from slipping.
Ich will wandeln für dem Herren	I will walk before the Lord
im Lande der Lebendigen.	in the land of the living.

Der Herr ist König (1677) — Sebastian Knüpfer (1633-1676)



A page from the Knüpfer manuscript

Der Herr ist König (The Lord is King) was written for Maundy Thursday, 15 April 1677; contextually, the same day in London would have seen Charles II busily distributing the traditional 'Groat' coins for the annual Holy Week ceremony. This sacred Cantata (song) is taken from Knüpfer's collection entitled *22 Kirchen Kantaten* (1677); its text is based on Psalm 91. The proportions of this work surpass Ahle's *Höre, Gott* in instrumentation, not only equalling the whopping seven trombones but also adding seven strings to accompany the choir.

This work is beyond extraordinary, opening with one of Knüpfer's characteristic sinfonias, scored here for trombones and strings, before the voices enter with staggered flourishing motifs, later imitated by the trombones and violins respectively. Even later, we hear something resembling a biblical flood scene with punchy rhythmical quavers in the bass sackbut supporting the higher sackbuts and voices as they resound to the text: "Herr, die Wasser strö-me er-he-ben sich" ("Lord, the floods rise…").

Der Herr ist König und herrlich geschmückt.
Der Herr ist geschmückt und hat
ein Reich angefangen, so weit die Welt ist, und
zugericht't, daß es bleiben soll.
Von dem an stehet dein Stuhl fest;
du bist ewig.
Herr, die Wasserströme erheben sich.
Die Wasserströme erheben ihr Brausen.
Die Wasserströme heben empor die Wellen.
Die Wasser wogen im Meer sind groß,
und brausen greulich; der Herr aber ist noch größer
in der Höhe.
Dein Wort ist eine rechte Lehre,
Heiligkeit ist die Zierde deines Hauses ewiglich.

The Lord is King and highly resplendent.
The Lord is resplendent and has founded
a Kingdom, as wide as the World, and
devised that it shall endure.
Thenceforth Thy Seat stands fast;
Thou art Eternal.
Lord, the floods are rising.
The floodwaters raise their roar.
The floods heap high their waves.
The billows of the sea are mighty, roaring
terribly; but the Lord is far mightier
on high.
Thy Word gives us just instruction.
Sanctity graces Thy House forever.

In ecclesiis — Giovanni Gabrieli (c.1555-1612)

Giovanni Gabrieli was a master of Venetian Renaissance music, particularly excelling in his often vast-scale ceremonial compositions. He was taught by his uncle, Andrea Gabrieli (c1510-86), the first notable composer to specialise in creating polychoral works. Giovanni subsequently succeeded him as second organist at the Basilico San Marco, a post he held for the rest of his life. He also became organist at the Scuola di San Rocco. Both institutions were renowned for spectacular choral singing. The cappella of St Mark's was one of the largest in Europe. It normally included at least 30 singers and 20 instrumentalists, all holding salaried posts. On festive occasions (of which there were many in Venice), the choir schools and fraternities swelled the number of musicians to nearly a hundred.

The Scuola di San Rocco, to judge from the description given in 1608 by the English writer and traveller Thomas Coryat, were comparable – with 20 (as compared to St Mark's 30) voices, but complemented by an impressive instrumental line up of 10 trombones, four cornetts, two violas da gamba, one violin and seven organs. The forces required for Gabrieli's In ecclesiis are rather more modest, the instrumental lineup being three cornetti (today usually substituted by a modern brass instrument or oboes), two trombones, violin, continuo and string bass: still, the splendour of their music suggests that the work was written for a special celebration, particularly as the words sung by the choir, while religious in content, are not liturgical. The voices are divided into two groups, one of them either a solo quartet or a mix of solo and choral voices, the other a full choir.

Whether performed at St Mark's or at the Scuola di San Rocco, each of the groups of instrumentalists and singers would have been spatially separated to create a polychoral, antiphonal texture, potentially to particularly impressive effect in the great spaces of St Mark's. You can hear Gabrieli making use of musical styles from outside as well as from within the church tradition: the opening soprano solo has a family resemblance to the secular songs and madrigals which were increasingly popular in the early decades of the 17th century, while the homophonic textures and bursts of polyphony build on the earlier ceremonial style developed by his uncle.

In ecclesiis benedicite Domino. Alleluia.
In omni loco dominationis benedic anima mea
Dominum. Alleluia.
In Deo salutari meo et gloria mea.
Deus auxilium meum
et spes mea in Deo est. Alleluia.

In the churches, bless ye the Lord. Alleluia.
In every place of his dominion, bless the Lord,
O my soul. Alleluia.
In God is my salvation and my glory.
God is my help,
and my hope is in God. Alleluia.

Deus noster, te invocamus, te laudamus, te adoramus.
Libera nos, salva nos, vivifica nos. Alleluia.
Deus adiutor noster in aternam. Alleluia.

Text derived from Psalms 67 (Vulgate) [68 (AKJV)], 102 [103], 61 [62] & Hymn to the Blessed Trinity

Our God, we call upon thee; we praise thee; we worship thee.
Free us; save us; restore life to us. Alleluia.

God, our help in all eternity. Alleluia.

Programme notes by Daniel Jaffé and Adrian France.

EAMONN DOUGAN

Eamonn Dougan is an inspirational communicator with a wide-ranging repertoire and is a renowned vocal coach and baritone. Eamonn is Associate Conductor of The Sixteen, founding Director of Britten Sinfonia Voices, Musical Director of the Thomas Tallis Society, and Chief Conductor for Jersey Chamber Orchestra.

Alongside Eamonn's regular conducting, recent projects include conducting BBC Scottish Symphony for the Scottish Premiere of Taylor Scott Davis' *Magnificat* at the Cumnock Tryst Festival; directing Chamber Choir Ireland alongside leadership of its CCI Studio training programme; a return tour with Ars Nova Copenhagen, and a third recording in his Morales series with De Profundis on CORO. Eamonn programmed and directed The Song Company for its May/June '25 Australian tour, *'another very imaginative program… the brainchild of visiting Program Director Eamonn Dougan... performed to great emotional effect, and executed brilliantly.*' (Limelight) and returns to the Royal Festival Hall this December to conduct the Orchestra of the Age of Enlightenment & the Philharmonia Chorus in Handel *Messiah*.

Eamonn is consultant coach for the Royal Academy of Music and a Visiting Professor to the Guildhall School of Music and Drama, London, where he teaches ensemble singing and directs the Guildhall Consort. As Associate Director of The Sixteen, Eamonn also leads the Genesis Sixteen courses as tutor and mentor. Eamonn Dougan is managed worldwide by Percius. www.percius.co.uk.

THE ENGLISH CORNETT & SACKBUT ENSEMBLE

The English Cornett & Sackbut Ensemble (ECSE) is a virtuoso period instrument group with a host of distinguished recordings to its name. Now in it's 32nd year, the ensemble collaborates regularly with leading vocal ensembles such as I Fagiolini, The Tallis Scholars, Resurgam, The BBC Singers, The Marian Consort, Westminster Cathedral Choir, and frequently appears at major festivals at home and abroad. ECSE is in demand as a recording ensemble, contributing to Gramophone Award-winning discs such as *The Spy's Choirbook*, and the monumental Striggio mass in 40 parts *Missa ecco si beato Giorno* with I Fagiolini (which scooped the Gramophone Award for Early Music 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.*

2025 sees the start of a landmark collaboration with I Fagiolini, recording and touring Monteverdi's iconic *Vespers* of 1610. This year also saw our USA concert debut courtesy of two recitals at the this year's Boston Early Music Festival.

ECSE with Students from Guildhall School of Music *

Emily White
Helena Keiser *
Samuel Cox *
Tom Lees
Benjamin Loska *
Jamie Cadden *
Adrian France ECSE Co-director

INSTRUMENTALISTS

Violin
Sarah Moffatt
Dominika Feher

Viola
Martin Kelly
Hazel Brooks
Eve Quigley
Nicola Blakey

Cello
Imogen Seth-Smith

Double bass / Bass viol
Peter McCarthy

Organ
Matthew Brown

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 Phoebe Clapham, Alice Giles, Jan Hart, Claire Jones, Chloe Lam, Caroline Molloy, Rosemary Naylor, Romy Nuttall, Kathryn Strachan, Anne Whyte, **Emma Wilkins**

Altos Joanna Clark, Miriam Crozier, Susan Dean, Moira Fitzgerald, Bryony Ford, Emma Humphries, Emily John, Philippa John, Sonia Johnson, Sophy Miles, Cathy Norbury, Katie Pennington, Katherine Pile, Caitriona Sheil, Alice Shelton, Ruthie Smith

Tenors David Abrahams, Antonio Antonucci, David Cresswell, Justin Eeles, Larry Howes, Andrew Lang, Adam Oliver, Paul Renney, Graham Voke

Basses Dermot Agnew, Richard Brooks, Cyril Cleary, Tom Doyle, Quentin Evans, Simon Gallie, Daniel Jaffé, Will Kendal, Jonathan Louth, Tom Perry, Nigel Press, John Sutton, Marcus White, Geoff Woodhouse

Bold denotes Choral Ambassadors.

You can follow us on:

@TTSoc ThomasTallisSociety thomastallissociety

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

REMAINING 2025-2026 SEASON DATES

Tuesday 16th December 2025 – Handel Messiah

Saturday 7th March 2026 – Echoes of our Earth (Copland, Whitacre, Elgar & Stanford)

Saturday 6th June – A festival of Haydn

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 £180:

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

TTS Friends:

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

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

Thomas Tallis Society
Choir & Orchestra

St Alfege Greenwich

HANDEL
MESSIAH

EAMONN DOUGAN

Emily Jennings
Angharad Rowlands
Mark Wilde
Peter Edge

Tuesday 16 December, 7.30pm
St Alfege Church, Greenwich

Tickets £24 & £16, online or at the door
www.ticketsource.co.uk/tts

Charity number 247258