



Thomas Tallis Society
Choir & Orchestra



HANDEL MESSIAH

by candlelight

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

MESSIAH - HANDEL

Thomas Tallis Society Choir and Baroque Orchestra
directed by Eamonn Dougan

Leader: James Toll

FOREWORD TO THE PERFORMANCE by Eamonn Dougan

Welcome to this evening's performance of Messiah. It has now become tradition that the Thomas Tallis Society perform Handel's masterpiece on alternate years, allowing us to explore other Christmas repertoire, such as Finzi's *In terra pax* and Respighi's *Lauda per la nativita del Signore* in more recent times. However, Messiah retains its popularity with both local supporters and audience who come from further afield, and it is always a pleasure to return to this most rewarding of works. I'm conducting it three times this December, in three very different settings (the others being the Royal Festival Hall and the Auditorio Adan Martin in Tenerife), but the beauty and acoustic warmth of St Alfege Church creates a special atmosphere which enhances the experience and helps usher in the Christmas period. It is particularly special that due to the concert being later in Advent we can perform by candlelight tonight.

The essence of Messiah lies in Charles Jennens' '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*".



Charles Jennens by
Thomas Hudson,
c1740

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 hath broken his heart*, the 'heaviness' enhanced by the stark contrast with the melting sweetness of the string writing.

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*". 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."



G. F. Handel by
Francis Kyte, 1742

EJD December 2025

*** MESSIAH ***

Part One

- | | | |
|------|---|------------------|
| 1. | <i>Sinfonia</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 in the highest</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 ***

Toilets are available 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 |
| 37. | <i>The Lord gave the word</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 |
| 49. | <i>Then shall be brought to pass</i> | Alto |
| 50. | <i>O death, where is thy sting?</i> | Alto and Tenor |
| 51. | <i>But thanks be to God</i> | Chorus |
| 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 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.

EMILY JENNINGS - SOPRANO



Described as 'an extremely engaging singer with not only a marvellous instrument but a real gift for storytelling' (Association of English Singers and Speakers), Emily is a Britten Pears Young Artist (Elizabeth Harwood Memorial Award holder), a SongEasel Young Artist and a Cincinnati Song Initiative Fellow. 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. She was also awarded 2nd Prize in the 2024 Association of English Singers and Speakers' English Song Competition as well as 2nd Prize in the 2024 London Choral Sinfonia's Leach Award for Singing Competition. Emily was also selected to perform in the live rounds of the 2024 Wigmore Hall International Song competition.

Emily is a passionate performer of art song with a particular fondness for folksongs and storytelling. She has performed at Wigmore Hall, the Britten Studio at Snape Maltings and the Cadogan Hall amongst many of the UK's most exciting recital platforms. Emily has a long love of traditional folk music and frequently performs at some of the most exciting UK festivals including Glastonbury.

On the concert platform Emily 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 and Singers as part of events such as the BBC Proms, the Salzburger Festspiele and the Aldeburgh Festival.

ANGHARAD ROWLANDS – MEZZO SOPRANO



Praised for a voice of "great lyric beauty" (Gramophone), Welsh mezzo-soprano Angharad Rowlands is a Rising Star of the Orchestra of the Age of Enlightenment for 2025–27. A graduate of the Royal Academy of Music, she was generously supported by the Carr-Gregory Trust, the Norman Ayrton Award, and the Josephine Baker Trust. Angharad is a 2024 International Handel Singing Competition finalist and winner of both the 2025 LCS Leach Award for Singing and the 2022 Richard Lewis/Jean Shanks Award Song Prize.

Operatic highlights include the title role in Handel's Ariodante (Royal Academy Opera); Cherubino (Le nozze di Figaro - Royal Academy Opera); Second Bridesmaid (Le nozze di Figaro - Royal Ballet & Opera); cover Zweite Knappe (Parsifal - Glyndebourne Festival Opera); cover Juno (Semele - Opéra de Lille); and Dido (Dido & Aeneas - Hurn Court Opera).

Angharad's recent concert highlights include her solo debut at KKL Lucerne, Janáček Theatre Brno, and Queen Elizabeth Hall, as well as appearances at Philharmonie de Paris, Palau de la Música Catalana in Barcelona, Cadogan Hall, and St John's Smith Square, performing with conductors such as John Eliot Gardiner, John Butt, Jakob Lehmann, and Philippe Herreweghe.

In recital, Angharad regularly collaborates with Sholto Kynoch at the Oxford International Song Festival, and has appeared at Leeds Song, International Lied Festival Zeist, Handel Hendrix House, and Wigmore Hall.

MARK WILDE - TENOR



Mark Wilde is an award-winning tenor with nearly thirty years of international performing experience. A passionate performer, communicator, and conductor, he has worked with many choirs, opera houses, and orchestras around the world. He has made numerous recordings; including songs of Britten, Elgar, and Parry. In opera, his recordings of Frederick Lampe's *The Dragon of Wantley* and Malcolm Arnold's *The Dancing Master* both won BBC Music Magazine Opera awards.

Mark has trained and conducted choirs since he was at university but most seriously in the last ten years. He is Director of Music for Grimsby Minster and Lincoln Choral Society. Mark teaches at the University of Lincoln, The Royal Academy of Music, and Royal Holloway University of London.

PETER EDGE - BARITONE



Photo: Pablo Strong

Shropshire-born baritone Peter Edge is a Rising Star of the Orchestra of the Age of Enlightenment (2025–27) and Rising Star of Voice at the Edinburgh International Festival (2025), as well as a finalist in the 2025 London Handel Festival Singing Competition and runner-up of the London Bach Singers Prize. He has appeared as a principal artist with many of the UK's leading opera companies, including English National Opera, English Touring Opera, The Grange Festival, Longborough Festival Opera, Opera North, and the Royal Ballet and Opera. A graduate of both the Royal Northern College of Music (First Class Honours) and the Royal College of Music (Distinction), Peter has performed major roles such as Count Almaviva in Mozart's *Le Nozze di Figaro*, Guglielmo in Mozart's *Così fan Tutte*, Ned Keene in Britten's *Peter Grimes*, and Marcello in Puccini's *La Bohème*.

THOMAS TALLIS SOCIETY BAROQUE ORCHESTRA

Violin 1

James Toll (Leader)
Domenika Feher
Christine Dahl
Oliver Cave

Violin 2

Maxim del Mar
Edmund Taylor
Alice Poppleton
Jenna Raggett

Viola

Hazel Wood
Martha Campbell

Cello

Christopher Suckling
Nathan Giorgetti

Double Bass

Peter McCarthy

Trumpet

Will Thomas
Joseph Skypala

Timpani

Jon French

Harpsichord

Matthew Brown

Organ

Luke Mitchell

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 Anna Davey, Imogen Faris, Alice Giles, Jan Hart, Claire Jones, Philippa Kent, Chloe Lam, Rachel Lethbridge, Melanie McCabe, Rosemary Naylor, Romy Nuttall, Naomi Quant, Anastasia Shupyk, Kathryn Strachan, **Emma Wilkins**

Altos Christine Balls, Miriam Crozier, Susan Dean, Moira Fitzgerald, Bryony Ford, Sally Hughes, Emma Humphries, Sophy Miles, Cathy Norbury, Katie Pennington, Caitriona Sheil, Alice Shelton, Ruthie Smith

Tenors David Abrahams, David Cresswell, Justin Eeles, Andrew Green, Larry Howes, Chris Moody, Adam Oliver, Paul Renney

Basses Rob Barker, Richard Brooks, Cyril Cleary, Tom Doyle, Simon Gallie, Thomas Hayward, David Houghton, Will Kendal, Jonathan Louth, Tom Perry, Nigel Press, John Sutton, Marcus White

Bold denotes Choral Ambassadors.

You can follow us on:



@TTSoc



ThomasTallisSociety



thomastallisociety

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

REMAINING 2025-2026 SEASON DATES

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

TTS Friends:

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

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