



Thomas Tallis Society Choir  
Directed by Eamonn Dougan



# ECHOES OF OUR EARTH

Copland - In the beginning  
And choral works by Elgar, Stanford,  
Tavener & Whitacre

Lower St Michael's Cave, Gibraltar

## Tonight's Programme

As torrents in summer - Elgar

The Lamb - Tavener

Headland - Jack Redman

The Fountain - Elgar

Tonight eternity alone - René Clausen

Autumn Song - Jack Redman

Bright Sunlight - Jack Redman

Lux aurumque - Eric Whitacre

The Blue Bird - Stanford

To a wild rose - MacDowell

In the beginning - Copland

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

7 March 2026

## PROGRAMME NOTES - Daniel Jaffé

Welcome to 'Echoes of our Earth.' Tonight, we explore the music that emerges when we pause to listen to the world around us – from the intimate rustle of a wild rose to the vast, shimmering expanse of eternity.

### As torrents in summer (1896)

Edward Elgar (1857-1934)

This relatively early choral piece is taken from *Scenes from the Saga of King Olaf* (1896), particularly noteworthy for its wonderfully effective choral writing and one of the most significant works Elgar composed before his breakthrough work, the *Enigma Variations*.

Based on a work by the American poet Henry Wadsworth Longfellow (1807-82), *King Olaf* concerns a Norseman, brought up in Novgorod, who then returned to his homeland. As a Viking, he made several raids on England before making a treaty with King Ethelred II, “the Unready”. Converted to the Christian faith, Olaf became King of Norway, and toured his realm with priests and armed forces in tow, going as far afield as Iceland and the Orkney Islands, to ensure all his people were converted to the faith. Olaf was killed in the Baltic when his fleet was destroyed at the Battle of Svolder.

In composing his *Scenes*, Elgar muted several of the bloodier passages of Longfellow’s poem, and gave greater emphasis to the story’s Christian element. “As torrents in summer” is the hero’s a cappella choral epitaph, heard towards the end of the work. Simple yet movingly profound, Elgar’s setting works extremely well as a self-standing piece.

As torrents in summer  
Half dried in their channels,  
Suddenly rise, tho’ the  
Sky is still cloudless  
For rain has been falling  
Far off at their fountains;

So hearts that are fainting  
Grow full to o’erflowing,  
And they that behold it,  
Marvel, and know not,  
That God at their fountains  
Far off, has been raining!

*Text: from The Saga of King Olaf*  
*by Henry Wadsworth Longfellow (1807-1882),*  
*adapted by Harry Arbuthnot Acworth (1849-1943)*

### The Lamb (1982)

John Tavener (1944-2013)

John Tavener first shot into public view with his multimedia cantata, *The Whale* (1966), when it was released in 1970 on the Beatles’ then recently founded recording label, Apple Records. Tavener’s style, at that time playful and eclectic, even then had a spiritual dimension that came to the fore when he converted to the Orthodox Church in 1977. His short Blake setting, *The Lamb*, followed about five years later, before he established his more spacious choral style exemplified by such works as *Song for Athene* (1993).

*The Lamb*, as befits the text, is a relatively intimate work, which ingeniously spins much of its material from its opening musical phrase. (Feel free to skip the rest of this note if you don’t wish to know the mechanics of this, though the process is straightforward yet fascinating.) We first hear the sopranos sing a simple little phrase. While this is repeated, it is literally mirrored by the altos, starting from the same note but then descending (instead of rising) a major third, and proceeding with a simultaneous inversion of the sopranos’ line, even when this results in their lines crossing. It also results in an eerie bitonal mix – the sopranos singing in G major, while the altos sing in E flat major. Tavener then mixes those two tonalities in the opening of the sopranos’ next melodic phrase – effectively creating a seven-note series in which no one note is repeated – which he then completes as a palindrome by immediately having it sung in reverse. This second phrase is then repeated with the altos again mirroring the sopranos. Reassuring concord arrives with the final four lines of the first verse, warmly harmonised by the full choir. The process is virtually repeated in the second verse, only this time with the bitonal lines doubled by tenors and basses.

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life, & bid thee feed  
By the stream & o'er the mead;  
Gave thee clothing of delight,  
Softest clothing, woolly, bright;  
Gave thee such a tender voice,  
Making all the vales rejoice!  
Little Lamb, who made thee?  
Dost thou know who made thee?

*Text: William Blake (1757-1827)*

Little Lamb, I'll tell thee,  
Little Lamb, I'll tell thee:  
He is called by thy name,  
For he calls himself a Lamb.  
He is meek, & he is mild,  
He became a little child.  
I, a child, & thou a lamb,  
We are called by his name.  
Little Lamb, God bless thee!  
Little Lamb, God bless thee!

## Headland

Jack Redman (b.1998)

Jack writes: Cherry Doyle evokes images of the coast to depict a tumultuous personal relationship. The abbey of the second song is inspired by the ruins of Whitby Abbey on her local Yorkshire coast. My own local Sussex coast has the famous Seven Sisters white cliffs, which can get extremely windy when the weather is rough. This feeling of the wind coming at you from all directions guided much of my writing across the three songs.

I. The cliff-grey sea is torrid as a heartbeat,  
flings its salt and grief upon the sand;  
withdraws as urgently as it appeared.  
Storm-clouds split and plume above the harbour,  
tug the matchstick masts that dare to print  
their forest on the stippled underbelly.  
The people in their houses hunch against  
the rain that comes like heaps of gravel poured  
into the wind. The waves are howling, hungry  
for another person's rain-drenched life.

II. Ruins of the abbey; skull tossed back,  
with broken jawbone splayed against the sky,  
grey as ribs sucked clean of flesh by salt,  
and ghosts of all the choirs that used to sing here,  
hands that used to make here; beads and beauties.  
This height is like a snowstorm, pure as breath,  
but even through the diamond waters still the  
corners, cobwebbed with a shade of shadow,  
hide the wind and all its hands that smother,  
ink-stained indigo on this midday.

III. These crumbling bones and raindrops left us with  
the words that blow around our heads at night,  
the fog that swarms like rattled insects,  
scented with the spaces in between us;  
how we start to edge into our lonely patterns.  
Perhaps these baying voices gifted us  
a way to speak as frankly as the sea,  
a way to speak the volume of the air.  
I didn't want a harbour in between us.  
A seagull rises, rises into grey.

*Text: Cherry Doyle*

## The Fountain (1914)

Edward Elgar (1857-1934)

A clue as to the genesis of Elgar's *The Fountain*, published in 1914, lies in the place name he provided in parenthesis at the end of the piece: Totteridge. Now part of Greater London, Totteridge in Elgar's time was a rustic village surrounded by mature woodland and wetlands. Elgar evidently enjoyed his time there, spotting both plant and wildlife, to judge from the diary of his wife, Alice, who recorded that on 4 June 1913 they had taken a "lovely taxi drive to Totteridge. E. fished for creatures. Lovely there, larks singing & water lilies coming out...."

Elgar extracted his text from the poem, "Regeneration", by the 17th-century Welsh poet Henry Vaughan, its description and mood clearly resonating with his memories of that trip. Elgar's setting is light and joyous at first, but soon poignant harmonies intrude. Even as the poet relishes the spiced air and the garlanded bushes, there is a sense that this blissful sight cannot last. Then, as the fountain of the title makes its appearance, the music becomes distinctly, if sweetly, melancholy. Rather like Vaughan Williams' *The Lark Ascending*, also written soon before the outbreak of World War I, Elgar's piece seems to memorialise a happy summer excursion even as it is experienced, giving it a highly poignant quality.

The unthrift sun shot vital gold,  
A thousand, thousand pieces;  
And heav'n its azure did unfold  
Chequer'd with snowy fleeces;  
The air was all in spice,  
And ev'ry bush A garland wore:  
Thus fed my eyes,  
But all the earth lay hush.  
Only a little fountain lent  
Some use for ears,  
And on the dumb shades language spent  
The music of her tears.

*Text: Henry Vaughan (1622-95)*

### Tonight eternity alone (1991)

René Clausen (b.1953)

The American composer René Clausen was conductor of the Concordia Choir in Moorhead, Minnesota from 1986 until his retirement in 2020, known across the U.S. for the Emmy Award-winning Concordia Christmas concerts regularly broadcast by PBS. Of his several choral works, perhaps the most widely known is *MEMORIAL*, commemorating the lives lost in the 9/11 terrorist attack.

Like Elgar, Clausen was essentially self-taught as a composer, and is guided a great deal by inspiration. As Clausen admits, "I often find inspiration in a beautiful text, which generates compositional ideas". For his *Tonight eternity alone* (1991), the text is a modified version of the first stanza from the poem "Dusk at Sea" by Thomas S. Jones. Clausen removes the original poem's sea reference, universalising the experience of wonder, which he conjures with the rapt harmonies that open his a cappella setting, pregnant with feeling which seems to break forth with the melismatic solo soprano lines.

Tonight eternity alone is near,  
the sunset, and the darkening blue,  
there is no space for fear,  
only the wonder of its truth.

*Text: adapted from "Dusk at Sea" by Thomas S. Jones (1882-1932)*

### Autumn Song

Jack Redman (b.1998)

Jack writes:

The poem opens with a contradiction, 'Like a joy on the heart of a sorrow'; the narrator here is conflicted. Long vocal lines and a general legato warmth are contrasted with a light and fragmentary right-hand piano figure depicting Naidu's falling leaves, which are heavy with regret.

Like a joy on the heart of a sorrow,  
The sunset hangs on a cloud;  
A golden storm of glittering sheaves,  
Of fair and frail and fluttering leaves,  
The wild wind blows in a cloud.

Hark to a voice that is calling  
To my heart in the voice of the wind:  
My heart is weary and sad and alone,  
For its dreams like the fluttering leaves have gone,  
And why should I stay behind?

*Text: Sarojini Naidu (1879-1949)*

## Bright Sunlight

Jack Redman (b.1998)

Jack writes:

For me, this poem expresses an affection somewhere on the boundary between friendship and love. I sought to create a warmth with this song in subtle colours to set Lowell's delicate images.

The wind has blown a corner of your shawl  
Into the fountain,  
Where it floats and drifts  
Among the lily-pads  
Like a tissue of sapphires.  
But you do not heed it,  
Your fingers pick at the lichens  
On the stone edge of the basin,  
And your eyes follow the tall clouds  
As they sail over the ilex-trees.

*Text: Amy Lowell (1874-1925)*

## Lux aurumque (2000)

Eric Whitacre (b.1970)

Like Clausen (and indeed Elgar), the American composer Eric Whitacre was essentially self-taught as a composer. His life-changing experience was singing as a university student in the chorus for Mozart's Requiem; as he recalls, "Being in the centre of it all that just did something remarkable. Suddenly choral music fitted me like a glove." Not long after that experience Whitacre, aged 21, composed his first work, "Go, lovely rose", which was quickly taken up (and was, incidentally, performed by TTS in September last year). Whitacre himself identifies his greatest influences being fellow American composer Morten Lauridsen, and the Estonian Arvo Pärt.

*Lux aurumque*, composed late in 2000, is one of Whitacre's best known choral works – indeed so popular that in 2005 Whitacre was persuaded to make a special version of it for wind band! The original choral version's popularity grew the more when Whitacre used it in his Virtual Choir project in 2009. Unusually, the text set was originally written in English by a still living but reclusive poet, Edward Esch. Perhaps with Stravinsky's *Oedipus Rex* in mind (where a specially written text by Jean Cocteau was translated into Latin to give it a monumental "gravitas"), Whitacre asked a close friend, Charles Anthony Silvestri, to translate this into Latin. As Whitacre has explained: "I'm in love with Latin, the sounds of the vowels, the consonants, the logic of it all, the ancient quality it has. It just felt right to translate the text."

### Lux aurumque

Lux,  
calida gravisque pura velut aurum  
et canunt angeli molliter  
modo natum.

*Translation: Charles Anthony Silvestri*

### Light and Gold

Light,  
warm and heavy as pure gold  
and the angels sing softly  
to the new-born baby.

*Words: Edward Esch (b.1970)*

## The Blue Bird (1910)

Charles Villiers Stanford (1852-1924)

Charles Villiers Stanford, appointed a professor at the Royal College of Music from its foundation in 1882, well exemplifies the composer whose music does not belie his own character. For all his irascible personality, he was one of the most gifted and most unpredictable of composers, capable of writing music that was not only superbly crafted but also timeless in its beauty. By the time he composed his Eight Part Songs, Op. 119 in 1910 – from which “The Blue Bird” is taken – he had already taught Vaughan Williams and Holst (Vaughan Williams composed his *Fantasia on a Theme of Thomas Tallis* in the same year). Yet even Stanford’s Three Latin Motets, including the lovely “*Beati quorum*”, are no preparation for the harmonically elusive yet poignantly beautiful “The Blue Bird”, which enjoys just one perfect cadence for the end of the first stanza, as if expressing the one moment of perfection before the vision, and the bird itself, passes.

The lake lay blue below the hill,  
O’er it, as I looked, there flew  
Across the waters, cold and still,  
A bird whose wings were palest blue.

The sky above was blue at last,  
The sky beneath me blue in blue,  
A moment, ere the bird had passed,  
It caught his image as he flew.

*Text: Mary E. Coleridge (1861-1907)*

## To a wild rose (1896)

Edward MacDowell (1860-1908)

Edward Alexander MacDowell was born in New York on the 18 December 1860, the son of a milkman. He travelled with his mother to Paris in 1877, where he gained admission to the Paris Conservatory. He later studied piano and composition at the Hoch'sche Conservatory in Frankfurt. When Franz Liszt visited in 1879 and attended a recital of student compositions, MacDowell presented some of his own compositions along with a transcription of a Liszt symphonic poem. Liszt was impressed and encouraged him to continue in composition.

In 1884, he married Marian Griswold Nevins, who had been one of his piano students. The MacDowells settled first in Frankfurt, then in Wiesbaden. From 1885 to 1888 he devoted himself almost exclusively to composition. Driven in part by financial difficulties, they decided to return to America in the autumn of 1888. They lived in Boston until 1896, when he became professor of music at Columbia University, a position he held until 1904.

*To a Wild Rose* was originally published in 1896 as the first of a set of piano pieces called *Woodland Sketches*. It has appeared in many arrangements and remains one of his most popular compositions due to its simple, unpretentious lyrical beauty.

Aaron Copland is most widely known today for his ballets depicting America's past history and perceived pioneering spirit. Between his feisty "cowboy" ballets *Billy the Kid* (1938) and *Rodeo* (1942), and the rural idyll of *Appalachian Spring* (1944), Copland largely invented the clean-cut and lively rhythmic style that became the accepted norm of depictions, particularly in film, of rural North America – though he himself was a long-term resident of Brooklyn where he had grown up the son of Jewish immigrants from Russia.

Quietly confident and self-contained, Copland did not advertise his Jewish heritage in the way his younger contemporary and friend Leonard Bernstein did. (Indeed, he specified that his funeral service, if any, should be "non-religious".) Nonetheless, he made no secret of his heritage, while taking – in comparison to Bernstein – a more dispassionate if sympathetic view of it, as he did most religions including Christianity and Vedantism.

It seems that it was during Copland's collaboration on *Appalachian Spring* with the dancer Martha Graham (herself the daughter of strict Presbyterians) that the seed was sown for his most ambitious a cappella choral work. Graham, in her original scenario for their stage work (initially called *Ballet for Martha*), had incorporated verses from the *Book of Genesis* which were to be spoken by a character in the ballet, the Mother. Though those were not to be set to music, evidently the idea resonated in Copland's mind along with his own music for *Appalachian Spring*.

So when, not long after the Second World War, he was approached by the musicologist, A. Tillman Merritt, to write an a cappella choral work, possibly on a Hebrew text, Copland instead opted to set the entire opening chapter and first seven verses of *Genesis* in the King James translation. This was first performed in May 1947, at Harvard University's Symposium on Music Criticism – an event undoubtedly enlivened by this work!

Those who know *Appalachian Spring* will recognise the falling three note motif with which Copland sets the very opening phrase, "In the Beginning": this echoes a particularly emotive moment in the ballet, where the bridegroom carries his bride across the threshold to a warmly harmonised, expansive phrase from the strings. Here, Copland assigns this motif to the warm, motherly tones of a mezzo-soprano soloist. While the phrase is not a literal quotation, it seems to suggest that, in Copland's mind, God's imminent act of creation was an act of love. There is comfort, too, in the composer's instruction that the soloist should sing this opening "in a gentle, narrative manner, like reading a familiar and oft-told story".

Much of the power of Copland's setting derives from his use of striking contrasts, starting with his use of tonality. The mezzo-soprano's boldly optimistic D major opening is instantly contrasted with the first, gently lapping phrases of the chorus sounding relatively sombre as it drifts to flatter tonal regions – then instantly sparked into a brighter sounding E flat major by the mezzo's declaration "Let there be light". This leads to another typical Copland stylistic feature, as the chorus – in describing God's creation of light – transforms the mezzo's opening motif into a fanfare-like theme (similar to those heard in *Appalachian Spring*, albeit in slightly more restrained form).

Copland's use of sudden key changes also helps to depict each stage of creation as the instantaneous result of God's will, confirmed by the angular unison phrase "And it was so". And that is before we consider how Copland uses contrasts between lyrically restrained passages and those of great rhythmic vitality (including the mezzo's vigorous introduction of "lights in the firmament of the heaven") to bring the creation story to vivid life.

**In the beginning** God created the heaven and the earth.

And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.

And God said, Let there be light: and there was light.

And God saw the light, that it was good: and God divided the light from the darkness.

And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

And God called the firmament Heaven. And the evening and the morning were the second day.

And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so.

And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good.

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after its kind, whose seed is in itself, upon the earth: and it was so.

And the earth brought forth grass, and herb yielding seed after its kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good.

And the evening and the morning were the third day.

And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years:

And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so.

And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also.

And God set them in the firmament of the heaven to give light upon the earth,

And to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good.

And the evening and the morning were the fourth day.

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good.

And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth.

And the evening and the morning were the fifth day.

And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so.

And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.

And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.

So God created man in his own image, in the image of God created he him; male and female created he them.

And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.

And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for food.

And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for meat: and it was so.

And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Thus the heavens and the earth were finished, and all the host of them.

And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made.

And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made.

These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens,

And every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground.

But there went up a mist from the earth, and watered the whole face of the ground.

And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

*Text: Book of Genesis, Chapter 1 & Chapter 2 verses 1-7 (with very minor word substitutions by the composer: e.g. "food" instead of "meat").*

## 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'* and returned to the Royal Festival Hall in December to conduct the Orchestra of the Age of Enlightenment and 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.

## MARTHA MCLORINAN



Gaining recognition for her interpretation of Bach and her “warm expressivity” (The Guardian), Martha has appeared as a soloist at venues from Zaryadye Concert Hall, Moscow to The Tabernacle, Salt Lake City.

Recent concert highlights include singing Mary Magdalene (Elgar’s *The Apostles*) at Gloucester Cathedral for the Three Choirs Festival (Philharmonia/Adrian Partington), Mary Wife of Cleophas (Coleridge Taylor’s *The Atonement*) at Worcester Cathedral (Philharmonia/Samuel Hudson), Bach’s B minor Mass at KKL Luzern Concert Hall (Gabrieli Consort and players/Paul McCreeh), and Handel’s *Messiah* at the Elbphilharmonie and Concertgebouw (Tenebrae and the Academy of Ancient Music/Nigel Short).

Operatic highlights include Sorceress/ Second Witch/Spirit in Purcell’s *Dido and Aeneas* for Den Ny Opera with Barokksolistene, and her BBC Proms debut at the Royal Albert Hall in 2022 singing Second Witch with La Nuova Musica. Other roles include First Witch *Dido and Aeneas* at the Royal Festival Hall (Royal Philharmonic Orchestra/Sir Roger Norrington), Proserpina and La Messaggera in Monteverdi’s *Orfeo* at the Cheltenham and Swidnica festivals (I fagiolini/Robert Hollingworth), The Notary’s Wife in Strauss’ *Intermezzo*, Lotinka in Dvořák’s *The Jacobin* (Buxton Festival Opera/Stephen Barlow), and Mrs Noye in Britten’s *Noye’s Fludde* for various community projects across the UK. Her discography includes Judith Bingham’s *The Drowned Lovers* (Music of the Spheres, Tenebrae/Nigel Short), *Byrd 1588: Psalmes, Sonets and Songs of sadnes and pietie* (Fretwork/David Skinner), and Garcia’s *Missa Pastoril* (Ex Cathedra/Jeffrey Skidmore). She recently recorded *The Garden Path*, a song cycle for mezzo-soprano and string quartet by Alec Roth, which will be released in January 2026.

## JACK REDMAN



Jack is a freelance pianist and repetiteur 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 repetiteur 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.

## EMMA WILKINS



Emma Wilkins is a soprano based in South East London. She read Music at The University of Manchester, performing regularly across the North West of England whilst studying for her degree. Highlights included BBC Daily Service and Songs of Praise as well as many exciting world premieres.

In London, Emma has sung with choirs such as the Holst Singers (Stephen Layton) and New London Chamber Choir (Matthew Hamilton), as well as deputising for numerous churches including the professional quartet at Holy Trinity, Kensington.

With her teacher Jenny Miller, Emma enjoys preparing both choral and solo repertoire. Emma’s freelance singing career incorporates choral singing, solo performances, live-streams and recordings.

Emma is hugely grateful to be Soprano Ambassador for the Thomas Tallis Society. She adores the breadth of repertoire covered by TTS and looks forward to more music making with this friendly community under such inspirational direction.

When Emma isn't singing, she is Senior Administrator for the South London Youth Orchestras and enjoys spending time with her husband and children.

## THOMAS TALLIS SOCIETY CHOIR

With around 60 auditioned voices TTS presents four or five concerts a year in the beautiful setting of St Alfege Church. Although many of the choir members live locally in Greenwich, TTS attracts musicians from all over London owing to the high standards it maintains. All singers are required to have very good sight-reading abilities as the choir works on a few concentrated rehearsals before each concert.

We are always keen to recruit new voices. If you are interested, please contact our membership secretary Kathryn Strachan [strac157@ntlworld.com](mailto:strac157@ntlworld.com).

**Sopranos** Phoebe Clapham, Alana Clark, Imogen Faris, Alice Giles, Jan Hart, Claire Jones, Chloe Lam, Rachel Lethbridge, Melanie McCabe, Caroline Molloy, Rosemary Naylor, Naomi Quant, Anastasiia Shupyk, Kathryn Strachan, Anne Whyte, **Emma Wilkins**

**Altos** Christine Balls, Joanna Clark, Miriam Crozier, Susan Dean, Moira Fitzgerald, Sally Hughes, Emma Humphries, Emily John, Sonia Johnson, Sophy Miles, Cathy Norbury, Katherine Pile, Caitriona Sheil, Alice Shelton

**Tenors** David Abrahams, David Cresswell, Justin Eeles, Andrew Green, Larry Howes, Nathan Killen, Andrew Lang, David Lowick, Chris Moody, Adam Oliver, Paul Renney, Graham Voke

**Basses** Richard Brooks, Cyril Cleary, Simon Gallie, Cameron Galvin, Daniel Jaffé, Will Kendal, George Oakenfold, Tom Perry, John Sutton, Marcus White

**Bold** denotes Choral Ambassadors.

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

### REMAINING 2025-2026 SEASON DATE

Saturday 6<sup>th</sup> 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 £150:

- A complimentary top price ticket to all concerts
- Free concert programmes
- Separate interval or pre-concert complimentary drinks table
- Acknowledgment of support of the Society in the programme
- An invitation to the annual Friends and Patrons party.

Please consider whether you could support TTS by becoming a Patron or a Friend of the Society. Speak to Carole tonight or contact her at [carolelowe@rocketmail.com](mailto:carolelowe@rocketmail.com).

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

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-Clare 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.