



Thomas Tallis Society Choir  
Directed by Olivia Shotton



# ROSA MYSTICA

## MUSIC FOR MARY

Britten ~ Ad majorem Dei gloriam 'AMDG'

Cozzolani ~ Vespro della Beata Vergine

### Tonight's Programme

Benjamin Britten	Hymn to the Virgin	Cozzolani	Scherzi di Sacra Melodia (1648) - <i>O Jesu meus amor</i>
Chiara Cozzolani	Vespro della Beata Vergine - <i>Deus in adiutorium</i> - <i>Dixit Dominus</i>	Britten	Ad majorem Dei gloriam III&IV
Benjamin Britten	Ad majorem Dei gloriam I&II	Cozzolani	Scherzi di Sacra Melodia (1648) - <i>Amate o populi</i>
		Britten	Ad majorem Dei gloriam V-VII
		Cozzolani	Vespro della Beata Vergine - <i>Beatus Vir</i>

The concert will run without an interval. Drinks will be served in the church hall after the concert. Please join us there.

## PROGRAMME NOTES



'Rosa Mystica' is a poetic title referring to Mary, which depicts her as the most beautiful and mystical flower. However, 'Mystica' can also refer to 'hidden'. This programme explores a selection of music for Mary, which also includes an element of something 'hidden', by composers Benjamin Britten and Chiara Cozzolani.



### Hymn to the Virgin (1930)

Benjamin Britten (1913-1976)

*A Hymn To The Virgin* was composed in a single day, when Britten was only 16, during an extended stay in his boarding school sick bay. Little did Britten know when he was writing the music that it would be sung at his own funeral, some 46 years later. The hymn was published in 1934, by which time Britten had transposed the music down a semitone to make it easier to sing.

This may be one of Britten's more conventional early works, but it has a wonderful sense of calm, setting the medieval English text for the full choir antiphonally against Latin text for a distanced semi chorus, mixing the ancient with the modern. The relative lack of bass gives the music a very wide open, airy quality and the music resonates with purity and simplicity.

### Ad majorem Dei gloriam (1939)

Benjamin Britten

Benjamin Britten wrote AMDG in August 1939 whilst in the US, with the intention of its being performed by Peter Pears and his 'Round Table Singers' in November of that year; the outbreak of World War II prevented Pears from returning to London and the work was not presented as a complete set until 1984, nor published until 1989. It isn't entirely clear why it took so long for the work to receive its premiere; one theory is that, when returning to England in 1942, Britten had to leave his scores behind as US customs feared some of it might be secret code. When Britten died in 1976, the scores were returned to the British Library, eventually making their way to the Britten-Pears Library in 1986 upon the death of Peter Pears.

The work's title is a reference to a motto of the Jesuit order, of which Gerald Manley Hopkins (1844-1889) was a member. A gifted academic, Hopkins began writing poetry when he was in his teens, eventually developing a metric structure he called "sprung rhythm", taking inspiration from the older rhythmic structure of the Anglo-Saxon tradition which he felt offered a less predictable and more spontaneous energy to the verse. A connoisseur of great poetry, this sprung rhythm appealed to Britten, as well as parallels between the two men; Hopkins entered the priesthood at the age of 24, leaving behind a faith he did not fully embody and wanting to find his place to serve God; Britten left for the US to escape a war he objected to fighting and looking for his place in the musical world; both men were Pacifists, and both had struggled with their faith.

The seven movements are a collection of prayers, an exploration of humanity's lost connection with nature and the power of God over everything, the illustrative allegory of Christ as a soldier and the rejection of material happiness as a spiritual preparation for the next life.

### Vespro della Beata Vergine (1650)

Chiara Cozzolani (1602-1678)

Born to a wealthy merchant family in Milan, Chiara Margarita Cozzolani spent her life cloistered in the convent of Santa Radegonda in Milan. With pressures from the Archbishop Borromeo to limit the music-making and external contact with the outside world, this 'hidden' music thrived regardless, and drew large crowds to the convent. Cozzolani's 'Vespro della Beata Vergine' of 1650 are perhaps her best-known work, and showcase some of the most exciting and virtuosic writing of the time. Composed for 8-part choir and soloists, this colourful Vespers setting has been chronically underperformed, and is only recently starting to get the recognition it deserves.

## Deus in adiutorium

*Domine ad adiuvandum me festina.  
Gloria Patri et Filio:  
et Spiritui Sancto.  
Sicut erat in principio et nunc et semper:  
et in sæcula sæculorum. Amen. Alleluia*

O Lord make haste to help me.  
Glory be to the Father and to the Son:  
and to the Holy Spirit.  
As it was in the beginning, now, and for ever:  
world without end. Amen. Alleluia.

## Dixit Dominus

*Dixit Dominus Domino meo:  
sede a dextris meis.  
Donec ponam inimicos tuos:  
scabellum pedum tuorum.  
Virgam virtutis tuae emittet Dominus ex Sion:  
dominare in medio inimicorum tuorum.  
Tecum principium in die virtutis tuae:  
in splendoribus sanctorum ex utero  
ante luciferum genui te.  
Juravit Dominus et non pænitebit eum:  
tu es sacerdos in æternum secundum ordinem  
Melchisedech.  
Dominus a dextris tuis:  
confregit in die iræ suæ reges.  
Iudicabit in nationibus implebit ruinas:  
conquassabit capita in terra multorum.  
De torrente in via bibet:  
propterea exaltabit caput.  
Gloria Patri et Filio:  
et Spiritui Sancto.  
Sicut erat in principio, et nunc et semper:  
et in sæcula sæculorum. Amen.*

The Lord said to my Lord:  
Sit thou at my right hand.  
Until I make thy enemies:  
a footstool at thy feet.  
The Lord will send forth the sceptere of thy power  
out of Zion:  
rule thou in the midst of thy enemies.  
With thee is the sovereignty in the day of thy  
strength:  
in the brightness of the saints from the womb  
before the morning star I have begotten thee.  
The Lord hath sworn and he will not repent:  
thou art a priest forever according to the order of  
Melchisedech.  
The Lord at thy right hand:  
hath broken kings in the day of his wrath.  
He shall judge among the nations, he shall fill  
with ruins:  
he shall crush the heads in the land of many.  
He shall drink of the torrent in the way:  
therefore shall he lift up the head.  
Glory be to the Father and to the Son:  
and to the Holy Spirit.  
As it was in the beginning, is and ever shall be:  
world without end. Amen.

## Scherzi di Sacra Melodia (1648)

Chiara Cozzolani (1602-1678)

Cozzolani's first book of motets (1640) seem irretrievably lost, while her prints of 1648 and 1650 survive intact. Emma will perform two motets from the *Scherzi di Sacra Melodia* of 1648. This edition has been edited by Lucas Harris.

*O Jesu meus amor, mea vita, meum cor, et omnia,  
mea lux, mea sors, et omnia, amo te bone Jesu.  
Vel si me fugias sequar te; vel si me crucies laudabo  
te; vel si non diligas amo te.*

*Ostende mihi faciem tuam et salvabis me; me respice  
et beabis.*

*Quo fugis dilecte mi, o mi Jesu?*

*Ne recedas, heu meum cor, vita fugit.*

*En umbra mortis cæca venit nox, heu miserum me!*

O Jesus my love, my life, my heart, and all things, my  
light, my fate, and all things, I love you, good Jesus.  
Even if you flee me, I will follow you; even if you  
torment me, I will praise you; even if you do not  
value me, I love you.

Show me your face and you will save me;  
look upon me and you will bless me.

Whither do you flee, my beloved, O my Jesus?

Do not go, ah my heart, my life is vanishing!

Lo! in death's shadow, dark comes the night, ah,  
wretched me!

*Converte faciem tuam o mi Jesu;  
revertere, heu mi Jesu, perimis me.  
Veni, veni, amo te. Mea felicitas, mea lux,  
redeas, redeas, amo te.  
Veni, veni meum cor, mea lux, mea sors, o veni.  
Bone Jesu, mea lux, mea sors, veni, veni, amo te.  
Mea jocunditas, mea felicitas, veni, veni, amo te.  
Bone Jesu, dulcis Jesu, care Jesu, amo te.*

**Amate o populi** Mariam, Mariam Sponsam,  
Mariam Matrem: Matrem pietatis, Sponsam  
caritatis, Mare gratiarum populi amate.

*Hæc est Mare quod vos ducit, hæc est gratia quæ vos  
ditat, hæc est Sponsa quæ vos vocat,  
hæc est Mater quæ vos alit.*

*O Mater, o Sponsa, o Mare, o Maria gratia plena, tu  
tota pulchritudo, tu tota gratiosa, tu tota plenitudo,  
tu tota speciosa.*

*Amate o populi Mariam, Mariam Sponsam, Mariam  
Matrem: Matrem timoris, Sponsam dilectionis,  
Mare spei et fiduciæ populi amate.*

*Hæc est Mare quod vos recipit, hæc est spes quæ vos  
erigit, hæc est Sponsa quæ vos adjuvat, hæc est  
Mater quæ vos liberat.*

*O Mater, o Sponsa, o Mare, o Maria gratia plena, tu  
nullum respicis, tu nullum despicias, tu nullum  
rejjicis, o benigna.*

*Properate filii ad Matris brachia, venite flebiles ad  
Sponsæ gaudia, currite profugi ad Maris undas,  
confugite pauperes ad Mariæ gratias: gratias quæ  
vos sublevent, undas quæ vos salvificent, gaudia  
quæ vos lætificent, brachia quæ vos excipiant  
errantes amate; et ut foveant et firment et solident  
amantes, amate.*

Turn your face, O my Jesus;  
turn back, ah my Jesus, you are killing me!  
Come, come, I love you. My happiness, my light,  
return, return, I love you.  
Come, come, my heart, my light, my fate, oh come.  
Good Jesus, my light, my fate, come, come, I love you.  
My delight, my happiness, come, come, I love you.  
Good Jesus, sweet Jesus, dear Jesus, I love you.

O you peoples, love Mary, Mary the Spouse, Mary  
the Mother: the Mother of kindness, the Spouse of  
love, the Sea of graces, O you peoples, love.

She is the Sea that guides you, she is the grace that  
enriches you, she is the Spouse that calls you, she is  
the Mother that nourishes you.

O Mother, O Spouse, O Sea, O Mary, full of grace,  
you are all beauty, you are all gracious, you are all  
fullness, you are all fair to see.

O you peoples, love Mary, Mary the Spouse, Mary  
the Mother: the Mother of fear, the Spouse of love,  
the Sea of hope and of trust, O you peoples, love.  
She is the Sea that rescues you, she is the hope that  
raises you up, she is the Spouse that sustains you,  
she is the Mother that sets you free.

O Mother, O Spouse, O Sea, O Mary, full of grace,  
you look back upon none, you despise none, you  
refuse none, O kindly one.

Hurry, children, to the Mother's arms, come,  
mourners, to the Spouse's joys, run, fugitives, to the  
Sea's waves, flee, you poor, to Mary's graces: the  
graces to support you, the waves to save you, the  
joys to gladden you, the arms to catch you, O you  
wandering ones, love; and, so that they may foster  
and support and strengthen those who love, love.

## Vespro della Beata Vergine

Chiara Cozzolani

### Beatus vir

*Beatus vir qui timet Dominum:  
in mandatis eius volet nimis.*

*Potens in terra erit semen eius:  
generatio rectorum benedicetur.*

*Gloria et divitiæ in domo eius:  
et iustitia eius manet in sæculum sæculi.*

*Exortium est in tenebris lumen rectis:  
misericors et miserator et iustus.*

*Iucundus homo qui miseretur et commodat  
disponet sermones suos in iudicio:  
quia in aeternum non commovebitur.*

*In memoria aeterna erit iustus:  
ab auditione mala non timebit.*

*Paratum cor eius sperare in Domino  
confirmatum est cor eius:*

Blessed is the man that feareth the Lord:  
he shall delight exceedingly in his  
commandments.

His seed shall be mighty upon earth:  
the generation of the righteous shall be blessed.

Glory and wealth shall be in his house:  
and his justice remaineth for ever and ever.

To the righteous a light is risen up in the  
darkness:

he is merciful and compassionate and just.  
Joyful is the man that showeth mercy and  
lendeth

he shall order his words with judgment:  
because he shall not be moved for ever.

The just shall be in everlasting remembrance:  
he shall not fear the evil hearing.

*non commovebitur donec despiciat inimicos suos.  
Dispersit dedit pauperibus iustitia eius manet  
in sæculum sæculi:  
cornu eius exaltabitur in gloria.  
Peccator videbit et irascetur dentibus suis  
fremet et tabescet:  
desiderium peccatorum peribit.  
Gloria Patri et Filio:  
et Spiritui Sancto.  
Sicut erat in principio, et nunc et semper:  
et in sæcula sæculorum. Amen.*

His heart is ready to hope in the Lord:  
his heart is strengthened:  
he shall not be moved until he look over his  
enemies.  
He hath distributed he hath given to the poor  
his justice remaineth for ever and ever:  
his horn shall be exalted in glory.  
The wicked shall see and shall be angry,  
he shall gnash his teeth and pine away:  
the desire of the wicked shall perish.  
Glory be to the Father and to the Son:  
and to the Holy Spirit.  
As it was in the beginning, is and ever shall be:  
world without end. Amen.

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## OLIVIA SHOTTON



Olivia graduated with Distinction from the Royal Academy of Music, London, having received a DipRam award for outstanding performance, and the Sir Thomas Armstrong Choral Leadership Prize. Subsequently, Olivia was appointed as a Fellow at the Academy, where she founded The CONVENTional Project, an early music ensemble specialising in Italian convent music by women.

Olivia conducts professional and student ensembles in London. Her previous engagements include her role as Assistant Conductor for 'La Bohème' (Longborough Festival Opera), Conductor for 'Dido and Aeneas' (University of London), Assistant Chorus Master for Mahler 'Symphony no. 3' (Royal Academy of Music), Assistant Musical Director for 'Hansel and Gretel' (British Youth Opera), and semi-finalist in the DIMA International Choral Conducting Competition (18th Edition). This year, she has been shortlisted to compete in the London International Choral Conducting Competition, and will be conducting several performances of Handel's 'Messiah' in Belfast with Merry Opera. Olivia has continued to develop her conducting through the RPS Women Conductors 'Advance' course, Glover-Edwards Conducting Programme, Genesis Sixteen Conducting Scholarship, Dartington International Summer School Advanced Conductor programme, and as a Fellow of the National Youth Choirs of Great Britain.

Olivia sings professionally with several ensembles including Tenebrae, London Voices, Britten Sinfonia Voices, London Contemporary Orchestra Voices and holds a regular position at The Chapel of St Peter ad Vincula at the Tower of London.

## EMMA WILKINS – SOPRANO



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 Prince Consort Road, 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.

## BENJAMIN NEWLOVE – ORGAN



Benjamin Newlove enjoys a busy schedule as a freelance harpsichordist, organist and conductor based in London, whilst holding the position of Director of Music at the Royal Church of St. Alfege, Greenwich. In addition to performing, he is also a PhD student at the University of Edinburgh, specialising in the choral music of Tallis and Byrd. Previous posts include positions at the Royal Hospital Chelsea, St. Michael's Church, Cornhill, St. Paul's Church, Knightsbridge, and St. George's Chapel, Windsor Castle. Benjamin is a prizewinning master's graduate from Trinity Laban Conservatoire of Music and Dance (generously supported as a Help Musicians Postgraduate Award holder), a Fellow of the Royal College of Organists, Trinity College London, and the Royal Society of Arts. Prior to Trinity, Benjamin studied at King's College London, the Royal Academy of Music (Entrance Scholarship), and Chetham's School of Music. Previous teachers have included: Christopher Stokes, Stephen Farr, Anne Marsden Thomas and Simon Johnson. Currently, Benjamin studies with James Johnstone, focusing on the organ and keyboard works of J. S. Bach.

## DANIEL MURPHY – THEORBO



Daniel Murphy specialises in performing a variety of plucked-stringed instruments and enjoys a solo career as well as collaborating with many different singers and instrumentalists. Inspired by the great lute players of the past, historical accuracy is at the heart of his music-making.

As a young guitarist, Daniel Murphy studied at the Junior Guildhall Music Department for 4 years with Mark Eden and Matthew Robinson. He then started his Undergraduate studies at the Royal College of Music studying Classical Guitar with Carlos Bonell.

Daniel's freelance work includes collaborating with ensembles such as Ex-Cathedra, Armonico Consort, Fiori Musicali, London Baroque Orchestra and The Bellot Ensemble, with whom he recently performed at the Utrecht Early Music Festival. As a lutenist, he regularly performs lute song with numerous singers including Emma Kirkby, Mary Bevan and Hugh Cutting. Opera forms a large part of his continuo playing, performing works including Handel's *Rodelinda*; Purcell's *Fairy Queen*, and Monteverdi's *l'Orfeo*.

## CAMILLA MORSE-GLOVER – CELLO



Camilla is a busy freelance Baroque Cellist, Viola da Gamba player and teacher. She graduated from The Royal Academy of Music with an MA, Prof.Dip and Dip.RAM, having been fully supported during her studies by the Jenny Ward-Clark, Enlightenment and San Martino Scholarships.

Camilla has a particular interest in performing with singers and has been privileged to accompany, most notably, James Bowman, Mark Padmore and Emma Kirkby. She is passionate about early opera and has enjoyed projects directed by Rob Howarth, James Haliday, Christian Curnyn, Michael

Chance, Christopher Rousset and Eamonn Dougan.

Camilla's professional engagements include performances with many of the UK's leading Period Instrument Ensembles such as, The Orchestra of the Age of Enlightenment, Orchestra of The Sixteen, Eboracum Baroque, Music for Awhile and L'Instante.

## 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, Jan Hart, Claire Jones, Philippa Kent, Caroline Molloy, Rosemary Naylor, Jill Pollock, Naomi Quant, Ley Spicer, **Emma Wilkins**

**Altos** Christine Balls, Thomas Bridges, Joanna Clark, Emma Humphries, Emily John, Sonia Johnson, Melanie McCabe, Cathy Norbury, Alice Shelton, Ruthie Smith

**Tenors** Justin Eeles, Andrew Green, Nathan Killen, David Lowick, Chris Moody, Adam Oliver, Paul Renney

**Basses** Richard Brooks, Cyril Cleary, David Houghton, Stephen Jackson, Daniel Jaffé, Will Kendal, Tom Perry

**Bold** denotes Choral Ambassadors.

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### REMAINING 2024-25 SEASON DATES

**Saturday 9 November** conducted by Eamonn Dougan

A Polychoral Extravaganza focussing on Italian composers including Palestrina and Pacelli - with instruments

**Sunday 15 December** conducted by Eamonn Dougan

Respighi - Lauda per la Nativita del Signore - with woodwind and piano

Christmas motets and carols

**Saturday 8 March 2025** conducted by Eamonn Dougan

Howells -Requiem

with penitential motets by Lobo, Tallis, Byrd, Jonathan Dove and Kerensa Briggs

**Sunday 6 July 2025** conducted by Eamonn Dougan

Taylor Scott Davis - Magnificat

Schubert - Magnificat

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## 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:**

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