



**Louise Rapple Moore** studied conducting at the Conservatoire de Pau in southern France whilst at university and began her conducting career by directing the Reading University Singers for two years. She spent several years in Church music as an organist and choir director and then founded Tamesis in 2003. She also directs Tamesis Cathedral Singers, an occasional choir that sings Cathedral Evensongs twice a year. She is in demand around the Berkshire area as a deputy conductor, and enjoys the challenge of stepping in when other choir directors are indisposed.

Louise is founder and director of Shiplake Community Choir and Hagbourne Community Choir, both choirs for singers of all ages and abilities singing a mainly popular repertoire. In October 2013 she was delighted to be recognised for both her work as a Choral Director and her charitable fund-raising efforts by being named Creative Woman of the Year in Sue Ryder's annual 'Women of Achievement' awards at the Madejski Stadium in Reading. In 2017 she gained her LRSM in Choral Conducting via the Advanced Conducting Course with the Association of British Choral Directors.

### A big thank you

to the team at Queen Anne's for the use of this beautiful hall and for being so helpful and welcoming.

Thanks also to the ever-helpful Andy Wears, our graphic designer and artworker who designs all our posters, flyers and banners.

[www.andywears.portfoliobox.me](http://www.andywears.portfoliobox.me)

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# tamesis chamber choir

director—Louise Rapple Moore

[www.tamesischamberchoir.co.uk](http://www.tamesischamberchoir.co.uk)

presents

## Lest we forget

retiring collection for  
the British Legion

Sunday 11th November 2018  
at 4:00pm

Queen Anne's School,  
Caversham



## Tamesis Chamber Choir

### Sopranos

Miranda Bradshaw  
Clare Garner  
Louise Hill  
Julie Kench  
Vicky Mason  
Anne Owen  
Tania Pratt  
Suzanne Smith  
Alison Wilkins  
Tamsyn Wilson

### Tenors

Tim Beavan  
Nick Brown  
Simon Eastwood  
Aled Elmore  
Laurence Hicks

### Altos

Elizabeth Durst  
Sarah Finch  
Charlie Hobson  
Emily King  
Emily Reed  
Elysia Roberts

### Basses

James Allen  
Andy Button  
John Cobb  
Andrew Grigg  
Edward Hobson  
Trevor Mansfield  
Patrick Moore

**Tamesis Chamber Choir** was founded in 2003. The choir of around 28 singers has carved a niche in the Berkshire area: members are auditioned each year to maintain the highest standards, and we sing high-quality music with only a few rehearsals for each concert. It's also important to us that the choir has a lively social aspect!

Tamesis is the Latin name for the River Thames, reflecting our links to Reading and the surrounding area. We regularly perform to raise funds for local and national charities including Macmillan, Sue Ryder, Water Aid, ABF The Soldiers' Charity and Rotary International. The choir has featured several times on local radio and on BBC Radio 3.

Tamesis has been styled 'one of Berkshire's best ensembles' in local press. Our repertoire ranges from sacred to popular music, spanning the centuries from the renaissance period to the present day. Our three CDs, *Spirituals*, *Remembrance* and *Christmas*, will be on sale this evening.

We re-audition formally each September but do sometimes have vacancies during the year, so if you are interested in singing with us, contact Louise on [lourap@gmail.com](mailto:lourap@gmail.com).

which the choral and harmonic layers gradually build and weave around each other. Originally scored for piano, harp, strings and percussion, it was written for Tenebrae and their conductor Nigel Short.

### Guest *For the fallen*

Yorkshireman Douglas Guest (1916-1996) was born during the First World War and served as a Major in the Royal Artillery during the Second World War.

This perfect setting of Laurence Binyon's eternal poem *For the Fallen* was written for the Westminster Abbey Remembrance Day service in 1971. It is deservedly Guest's best-known work. As a talented organist and cathedral music director, it's not surprising that he wrote with such sensitivity for a traditional choir.

"They shall grow not old, as we that are left grow old. Age shall not weary them, nor the years condemn. At the going down of the sun and in the morning, we will remember them. We will remember them."

Programme notes:

Charlie Hobson, November 2018

### Dates for your diaries

Visit [www.tamesis.is](http://www.tamesis.is) for latest news and tickets

Friday 14th December 2018, 7:30pm  
Eton College Chapel, Eton

### Thames Hospice Christmas Carols

We are excited to be returning to Eton College this Christmas to sing carols at a very prestigious carol service with Bill Bryson and opera singer Sir Thomas Allen. Tickets are selling fast so please head to the Thames Hospice website at [thameshospice.org.uk/eton](http://thameshospice.org.uk/eton) to get yours before they all go!



It is set to text by the 4th century Prudentius and the words are quite beautiful: "Take him, earth, for cherishing; to thy tender breast receive him. Body of a man I bring thee, noble even in its ruin." As the music moves from unison melody to extravagant harmony it reflects the sweep from body to spirit, from earthly to divine, and also the ambiguity of death: both sorrow in mourning and joy at passing into paradise.

Herbert Howells (1892-1983) was diagnosed with Graves' disease in 1915 and given six months to live, so was not eligible for conscription into the armed forces. Radical treatment was eventually successful, and he was able to continue composing during his convalescence.

### Vaughan Williams *Valiant for Truth*

Ralph Vaughan Williams (1872-1958) served in the army during the First World War. He was sent to France in 1916 as a stretcher-bearer in the Royal Army Medical Corps. Later, he was given a commission in the Royal Garrison Artillery, commanding both guns and horses. The carnage and the loss of close friends such as the composer George Butterworth had a profound effect on him and his subsequent compositions.

Vaughan-Williams' motet *Valiant-for-Truth* was composed in 1940 and is based on text from John Bunyan's *Pilgrim's Progress*. The piece is an excellent example of word-painting and tells the story of Mr Valiant-for-Truth's discovery of and meditation on his imminent death. It ends with a triumphant climax as "all the trumpets sounded for him on the other side".

### Whitacre *Nox aurumque*

Eric Whitacre (b 1970) composed *Nox Aurumque* (Night and Gold) as a sort of companion piece to *Lux Aurumque* (Light and Gold), and uses themes from this along with motifs from his musical theatre work, *Paradise Lost*.

Whitacre is best known for his choral works, which tend to use dense chord clusters, splitting voices into many parts. *Nox Aurumque* is a good example of this, interspersed with moments of sweeter and simpler conventional harmony.

*Nox Aurumque* marks Whitacre's seventh collaboration with the poet Charles Anthony Silvestri, with whom he created the much-loved *Sleep*. Whitacre gave Silvestri a brief for the Latin text: he had a clear idea of what he wanted and had already composed some of the music. The lyrics and music form an impressionistic picture of an angel and its emotions, embracing ideas of death and resurrection.

### Todd *For Peace*

Will Todd (b 1970) is an accomplished composer with a substantial repertoire of choral, operatic, musical theatre and orchestral works to his name. His anthem *The Call of Wisdom* brought him to the attention of a TV audience of 45 million when it was performed at the Queen's Diamond Jubilee celebrations.

*For Peace* is a setting of the composer's own text; a simple, yet highly effective work in

## Programme

**Crossing the bar** C H H Parry

*Reading by Miranda Bradshaw*  
'Everyone Sang' by Siegfried Sassoon

**Requiem** Eleanor Daley  
*Soprano: Julie Kench, Baritone: Andrew Grigg*

1. Requiem aeternam I
2. Out of the deep
3. And God shall wipe away all tears
4. In remembrance
5. I heard a voice from heaven
6. Thou knowest, Lord
7. Requiem aeternam II
8. In paradisum

*Reading by Charlie Arbuthnott*  
'To Germany' by Charles Hamilton Sorley

**Peace** Paul Mealor

*Reading by James Allen*  
'In Flanders Fields' by John McCrae

**The Kontakion** Rupert Lang  
*Soprano: Tamsyn Wilson, Tenor: Andy Button*

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INTERVAL  
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**Exhortation** John Tavener

*Reading by Charlie Hobson*  
'The Soldier' by Rupert Brooke

**Take him, earth, for cherishing**  
Herbert Howells

**Valiant-for-truth** Ralph Vaughan Williams

*Reading by Louise Rapple Moore*  
'An Irish airman foresees his death' by WB Yeats

**Nox aurumque** Eric Whitacre

**For peace** Will Todd

*Reading by Andy Button*  
'For the Fallen' by Laurence Binyon

**For the fallen** Douglas Guest

**The Last Post** *Trumpet: Bobby Howard-Jones*  
*Year 12 Shiplake College*

## LEST WE FORGET

### *Parry Crossing the bar*

Sir Charles Hubert Hastings Parry (1848-1918) died of the Spanish flu epidemic that swept the nation in the closing months of World War 1. A devotee of German music, he was distraught when war broke out, despairing of the tragedy of two cultured nations seeking to destroy each other.

Alfred Lord Tennyson's beloved and poignant poem *Crossing the Bar* beautifully captures the peaceful acceptance of life's final journey into the hereafter, using the metaphor of a sand bar to describe the barrier between life and death. The poem doesn't hark to any particular faith or belief, but does express a hope "to see my Pilot face to face," making it appropriate for services of many faiths. Parry's serene setting (composed fifteen years before his own death) reflects the poet's placid embracing of the inevitable end of life.

### *Eleanor Daley Requiem*

Eleanor Daley (b 1955) is an accomplished Canadian organist, pianist, composer and musical director. She has published over 100 choral compositions her work has featured on award-winning international recordings. Despite this, she humbly describes herself as "self-taught and still learning."

The Requiem premiered in 1993 and was published in 1995. It won the 1994 National Choral Award for Outstanding Choral Composition of the Year. It has gained in popularity partly due to its accessibility: the poignant movement *In Remembrance* has been particularly well received and recorded on at least 13 professional albums - including Tamesis' 2012 *Remembrance*.

Daley's Requiem includes eight movements. The first sets the traditional Requiem aeternam, overarched by a lamenting soprano solo, from contemporary Canadian poet Carolyn Smart's 'The Sound of the Birds'. The second takes the supplication of Psalm 130, *Out of the deep I have called unto Thee O Lord*. Revelation 21 provides the source for the third movement, voicing forgiveness, hope and a new order, together with the traditional *Lux aeterna* and words from the Burial Service "I am the resurrection and the light."

The fourth movement sets *In Remembrance*, by Mary Elizabeth Frye. This beautiful poem brings solace in bereavement and has become deservedly popular as a funeral tribute, after it was read on BBC radio by the father of a soldier killed by a bomb in Northern Ireland. The soldier had left the poem among his personal effects in an envelope addressed "To all my loved ones."

Texts for movements five and six are taken from the Book of Common Prayer. The reprise of Requiem Aeternam in movement seven weaves in more of the haunting soprano solo: "The stillness is a room I've moved into, and you are not here, you are gone, the dark heart of a night without song." Final consolation comes in the last movement, with *In paradisum* and the text of a Russian blessing for peace and redemption.

Daley's music is influenced by Howells, Lauridsen and Mendelssohn. She admires their "sweeping lines, rich sonorities and ability to write well for voices." The texts she sets are particularly significant, since the connection between music and text is at the heart of her composing style. The melody, harmony and mood of every movement sensitively reflect and enhance the words.

With thanks to Andrew James Robinette, University of South Carolina, author of *An Analysis of and Conductor's Guide to Eleanor Daley's Requiem*, 2013.

### *Mealor Peace*

Paul Mealor (b 1975) is a contemporary British composer whose music has rapidly entered the repertoire of choirs and singers around the world. The New York Times described his music as having, "serene beauty, fastidious craftsmanship and architectural assuredness... Music of deep spiritual searching that always asks questions, offers answers and fills the listener with hope..."

*Peace* is a beautiful setting of the well-known prayer of St Francis of Assisi, written for the wedding of friends of the composer. Its reflective though hopeful mood seems to us to fit it better to an occasion of remembrance.

### *Lang The Kontakion*

The Kontakion is a form of hymn from the Eastern Orthodox Church, based on words from the Burial service. It is more a generic poem than any particular text, and is often a dialogue between the Minister and the choir or congregation. In this setting, the refrain is sung by the choir, and the verses by either a soloist or one section of the choir.

Rupert Lang (b 1948) is Organist at Vancouver Cathedral, and composed this piece in 2001 as a commission for a Remembrance Day concert.

Featured on Tamesis' album *Remembrance*, The Kontakion is one of our most popular and most requested items of repertoire. Bruce Hoffman, a singer in the commissioning choir Chor Leoni, describes the impact of the piece movingly: "Nothing ever prepares me for the climactic moment where the pipe organ swells, the choral texture thickens, the audience is in full voice singing along, and the solo line echoes *The Last Post*."

### *Tavener Exhortation*

*Exhortation* and *Kohima* were commissioned of Sir John Tavener (1944-2013) for the Festival of Remembrance at the Royal Albert Hall in 2003. *Exhortation* sets famous lines from Laurence Binyon's *For the Fallen*. Tavener's serene setting features unpredictable and evocative harmonies, giving a sense of reverence and mystery.

### *Howells Take him earth for cherishing*

This piece was written as a commission occasioned by the death of John F Kennedy. It was first performed in 1964 at an American-Canadian memorial service in Washington.