



Dates for your diaries

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Tamesis Summer Concert
Saturday 6th July 2019, 7pm

Venue and programme to be confirmed:
this is literally just a date for your diaries!

Sunday 29th September 2019, 6pm

Classical Spectacular
with Trinity Concert Band
Reading University Great Hall

We are excited to be collaborating with the
fantastic Trinity Concert Band in this dazzling
evening of music which will take you on
a journey through some of your favourite
classical greats, concluding with a true
Proms-style finale. Tickets are available from
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tamesis

chamber choir

director—Louise Rapple Moore

pianist—Judith Creighton

presents

All the day through

Saturday 16th March 2019

at 7pm

St Mary's Church,
Henley-on-Thames

tamesischamberchoir.co.uk



Tamesis Chamber Choir

Sopranos

Miranda Bradshaw
Rebecca Connell
Emma Coppen
Clare Garner
Louise Hill
Vicky Mason
Anne Owen
Tania Pratt
Suzanne Smith
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
Alison Wilkins

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-auditition 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.



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. She spent several years in Church music as an organist and choir director and founded Tamesis in 2003. She also directs Tamesis Cathedral Singers, an occasional choir that sings Cathedral Evensongs twice a year.

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.

Judith Creighton has been playing the piano for as long as she can remember and studied Music and German at the University of Southampton where she specialised in piano accompaniment. She has gone on to work with numerous soloists and choirs, as well as working as a cocktail pianist. Judith currently teaches piano and accompanies several local choirs for rehearsals and concerts, including Louise's Shiplake and Hagbourne Community Choirs. She first got involved with Tamesis in 2006 when she was asked to play for 'Captain Noah and his Amazing Floating Zoo' and she has played for them regularly ever since. She loves playing the piano for musicals, highlights including 'West Side Story' at the Hexagon and 'Into the Woods'. She also plays for Classical Ballet exams and is always up for the next accompanying challenge!

A big thank you

to Julie and the team at St Mary's Henley for the use of this beautiful Church and for being so helpful and welcoming.

Thanks also to the ever-helpful Andy Wears, our graphic designer and artwork who designs all our posters, flyers and banners.
www.andywears.portfoliobox.me

composition, with its exquisitely simple shape and melody, belied by a richly polyphonic harmony. Darkness is falling in the short German text, which alludes to Luke 24:29. "Abide with us: for it is toward evening and the day is far spent."

Only a very limited amount of music by Balfour Gardiner (1877-1950) survives, of which *Evening Hymn* (1908) is his best known work. The Latin prayer, taken from the Compline service in the Latin Breviary, entreats God: "From all ill dreams defend our sight, From fears and terrors of the night." Flowing phrases and beautiful harmonies assure its place in the church choral repertoire. Balfour Gardiner was a prolific composer, producing music in a variety of genres, including two symphonies. However, he was extremely self-critical: he's thought to have personally destroyed much of his lost music.

NIGHT

It's almost bedtime now: let Camille Saint-Saëns' (1835-1921) peaceful setting of his own words lull and soothe you. It's a musical recreation and endorsement of the tranquil night-time - *Calme des nuits*. This loving idiom is intersected with a louder, more garish section describing the hubbub and noise of day... the composer is clearly not a fan!

In his ethereal setting of *Only in sleep*, Ēriks Ešenvalds (b. 1977) perfectly evokes poet Sara Teasdale's nostalgic vision of childhood as it's brought back to us in dreams. Our Musical Director fell in love with this piece on first watching a performance by the choir of Trinity College, Cambridge (you can find it on YouTube). The fact that one of the remembered characters in the poem is called Louise "with her brown hair braided" may or may not be significant!

The music for *Sleep* was originally set to Robert Frost's beautiful poem *Stopping by woods on a snowy evening*. The piece was a runaway success until disaster struck: Eric Whitacre (b. 1970) hadn't secured permission to use the text, and the Robert Frost estate refused to grant it. Crushed, Whitacre asked poet Charles Anthony Silvestri to set new words to the existing music. Silvestri worked wonders, creating an exquisite poem with a completely different message from the original. The piece takes us through the mental struggles and half-consciousness that beset us until we eventually fall into blissful sleep.

THE VERY END OF THE DAY

Our final word to mark the very end of the day comes from Arthur Sullivan (1842-1900). *The long day closes* is his best-known part song, published in 1868, with lyrics which are also the best-known output of critic, author, editor and music gossip columnist Henry Fothergill Chorley. Its nostalgic sentiments and touching meditation on death mean the song is much used in remembrance and on commemorative occasions. It was often sung at funerals of members of the D'Oyly Carte Opera Company, famous performers of Gilbert and Sullivan's operettas.

Programme notes: Charlie Hobson, March 2019

Programme

| | |
|--|------------------------|
| Morning star | Arvo Pärt |
| O radiant dawn | James MacMillan |
| Morning has broken Flute: Vicky Mason | Bob Chilcott |
| You are the new day | John David arr. Knight |
| Wings of the morning | John Rutter |
| Early one morning | Trad. arr. Dunhill |
| Blow away the morning dew | Trad. arr. Morris |

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|-------------|---|
| Interlude: | |
| Silent Noon | Ralph Vaughan Williams Soprano: Clare Garner |

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|---------------------|-------------------------|
| Afternoon on a hill | Cynthia Gray |
| Sunny afternoon | Ray Davies |
| One day more | Claude-Michel Schönberg |

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|------------------------|------------------------|
| INTERVAL | |
| Some enchanted evening | Richard Rodgers |
| At evening | Will Todd |
| Abendlied | Josef Rheinberger |
| Evening hymn | Henry Balfour Gardiner |

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|--------------|---|
| Interlude: | |
| Evening hymn | Henry Purcell Soprano: Tamsyn Wilson |

| | |
|---------------------|---|
| Calme des nuits | Camille Saint-Saëns |
| Only in sleep | Ēriks Ešenvalds Soprano: Tania Pratt |
| Sleep | Eric Whitacre |
| The long day closes | Arthur Sullivan |

ALL THE DAY THROUGH

MORNING

The dark of night is fading and the *Morning Star* heralds daybreak, in Arvo Pärt's (b. 1935) 2007 composition. The text is taken from a prayer found above the tomb of St Bede in Durham Cathedral and the stark, almost monastic beginning becomes a steadily denser and more earthly chant as morning marches on and the night is left behind. The everlasting day arrives in a lyrical closing section with its bright and promising final chord.

It's time to rise and shine! James MacMillan (b. 1959) celebrates the significance and promise of daybreak with his simple but intense motet *O radiant dawn*, composed for his local Scottish church and chamber choirs. The harmonies are spare, even severe, making a striking appeal for the coming dawn and the new light of Christ's birth.

Bob Chilcott (b. 1955) brings us an appropriately fresh take on the well-loved hymn by Eleanor Farjeon, *Morning has broken*. It's cleverly harmonised so that the original melody (played this evening on flute) fits exactly with the new arrangement. Chilcott marks the score "open and warm" and this piece floats and soars with a feeling of simple joy as the poem's blackbird and garden come alive.

You are the new day is described as "one of the most beloved and requested" songs from the repertoire of The King's Singers. It's a setting of a hit song by John David (b. 1946), recorded in 1978 with his band Airwaves. Its subsequent impact, in over 150 arrangements (this one by Peter Knight) has far exceeded the original's popularity. In an agitated state, David conceived the essence of the piece in just ten minutes. It's a secular message of hope and salvation at a time of personal difficulties and against a backdrop of terrifying threats to world peace.

We take to the skies with John Rutter's (b. 1945) *Wings of the morning*. It is based on Psalm 139 and was written for the Durban Serenade Choir to sing on their first UK tour. Rutter notes that "The sixty rich Zulu voices of the choir made an inspiring sound." His composition takes us expressively through dark and light places, always watched over by a benevolent God.

Two traditional folk songs bring us to full wakefulness. *Early one morning*, arranged by Thomas Dunhill, dates back as far as 1787 and brings us the lament of poor abandoned Mary, ill-used by her callous lover who has disregarded her entreaties not to leave or deceive her. Thankfully, girl power is reasserted in *Blow away the morning dew* (elsewhere titled *The baffled knight*), in this arrangement by RO Morris, which mocks the gullibility of a shepherd who hoped to have his way with a country maid he meets. Looking out to "see what he could kill" he agrees to her evasive suggestion that they would be more comfortable at her father's house, where he'll receive a welcome and a dowry as well. She tricks him into bypassing some inviting-looking "pooks of hay" where they might "play" and escapes his "fool" advances by skipping to safety behind the locked gate when they arrive.

AFTERNOON

We move beyond midday with the help of the somewhat enigmatic Cynthia Gray. There's very little published information about this modest, contemporary American, described by her publishers as a composer and music educator who has taught high school, junior high and elementary choral music as well as elementary general music. Driven to compose by a need for quality choral music for her own students, Gray's sweetly flowing arrangement of *Afternoon on a hill*, from a text by Edna St Vincent Millay, brings to life the happiness and promise of a bright afternoon spent enjoying the beauty of nature close to home.

Chosen as the title of the current "exhilarating" Kinks West End musical, *Sunny Afternoon* is one of the band's best known and loved hits. The song has a music hall flavour and a focus on lyrics that's typical of the band's style in the mid-1960s. Written by chief songwriter Ray Davies in 1966, it references the high levels of tax imposed by the contemporary Labour government, in common with The Beatles' song *Taxman*.

ALL DAY LONG

The day is come! We celebrate the end of our first half, just as the cast do in the stage production of *Les Misérables* from which the song is taken, with *One Day More*. Delivering the finale of Act I, it's one of the most famous and iconic songs of Claude-Michel Schönberg's (b.1944) musical, anticipating dramatic events and uncertain outcomes to follow. With English lyrics by Herbert Kretzmer, this number features vocal performances by all of the main characters in the show (except for Fantine, who has already died at this point of the story). It borrows motifs and themes from other first act songs and culminates in a dramatic counterpoint combination of all the melodies.

EVENING

The light is fading, so we turn to Richard Rodgers (music) and Oscar Hammerstein II (lyrics) to treat us to a warm and sentimental love song from *South Pacific* (1949). It's one of their most popular compositions, topping the charts for Perry Como in 1949. In *Some enchanted evening*, the male lead (Emile) describes seeing a stranger, knowing that he will see her again, and dreaming of her laughter. According to *Popular Music in America*, the song's "lush orchestration, expansive form, and above all its soaring melody" combine to create a powerful impression of immediate infatuation.

Durham-born composer and pianist Will Todd (b. 1970) wrote *At evening* in 2014, in the style of a blessing or anthem for evensong. Todd, who wrote both the words and the music, asks that we complement the "simple melodic style" with a "lyrical, smooth tone" in performance.

Abendlied (Evening Song), written when Josef Rheinberger (1839-1901) was just 16 years old, is one of the miniature gems of the choral repertoire. It might be mistaken for a pre-baroque