



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.

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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.

George de Voil is a prizewinning Fellow of the Royal College of Organists. He is Assistant Director of Music (Chapel and Choral) at Wellington College, where he directs the Chapel Choir. As Organist and Director of Music at St James, Sussex Gardens, in London, he continues a long and distinguished musical tradition that has included Harold Darke and Sir George Thalben-Ball.

George won the Parry-Wood Organ Scholarship to Exeter College, Oxford, where he gained a First Class degree in Music, was Master of the Music at Pusey House and directed the musical celebrations for Exeter College's 700th Anniversary. As a choral conductor, his world premiere CD recording of Stanford's Mass in G, op. 46, won him many plaudits.

George has broadcast on BBC Radio 3, Radio 4, and Classic FM, and has recently given organ recitals at Westminster, Chester, Liverpool, Bristol, Edinburgh and Truro Cathedrals. In 2018 he gave concerts in Southern Germany, France, and in Hereford at the Three Choirs Festival.

Our next concert
Visit tamesischamberchoir.co.uk for info

Sunday 29th September 2019, 6pm
Reading University Great Hall

**Classical Spectacular
with Trinity Concert Band**

We are excited to be collaborating with the fantastic Trinity Concert 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 on sale at trinityband.co.uk.



tamesis chamber choir

and St Mary-le-More

Musical director—Louise Rapple Moore

Organist—George de Voil

present

A European Grand Tour

Saturday 6th July 2019

at 7pm

at St Mary-le-More,

Wallingford



tamesischamberchoir.co.uk



Tamesis Chamber Choir

Sopranos

Miranda Bradshaw
Rebecca Connell
Clare Garner
Louise Hill
Vicky Mason
Anne Owen
Tania Pratt
Suzanne Smith
Tamsyn Wilson

Altos

Sarah Finch
Charlie Hobson
Emily King
Emily Reed
Elysia Roberts
Alison Wilkins

Tenors

Tim Beavan
Nick Brown
Charlie Dart
Simon Eastwood
Aled Elmore
Laurence Hicks

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 we have 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.

A big thank you

to Roger Morgan, Kate Spence and the team at St Mary's for the use of this beautiful Church and for being so helpful and welcoming.

mance by a small town's church choir. It is held by some to be the perfect choral composition. Although Mozart had a troubled relationship with the Church, this sacred piece conveys an ethereal sense of peace and redemptive closure.

Schubert (1797 - 1828) - Psalm 23

European landmarks: Austria and Slovakia. Vienna, where Schubert was born and spent much of his life. Lichtenfels and Rossau, where Schubert worked as a teacher. Zseliz, where he spent the summer of 1818 and returned later in life. Graz, visited by Schubert in 1827.

This well-loved piece owes its existence to a commission, or at least a request - it's not clear whether money changed hands or whether Schubert wrote the score as a favour for his friend Anna Fröhlich (1793-1880), a singing teacher at the Wiener Konservatorium. It was to be performed by her pupils. You've probably never heard Schubert mentioned in the same breath as The Spice Girls, but that's about to change, courtesy of Hyperion Records' sleeve notes to Psalm 23: "The spacing of the four voices... gives an ethereal quality to the music. It is difficult for the ear to disentangle this insinuating blend of close harmony for women's voices, an effect which has been much exploited in popular music: from the *Supreme Being* to *The Supremes*, from Schubert to the Spice Girls..."

Ola Gjeilo (b 1978) - The Ground

European landmarks: Norway. Skui - birthplace and hometown. Oslo - Gjeilo stayed nearby, on a visit back to his home country, when he wrote *Northern Lights*, in 2007.

In the composer's own words: "*The Ground* is based on a chorale from the last movement of my *Sunrise Mass* (2008) for choir and string orchestra. The chorale is the culmination of the Mass, and it's called *The Ground* because I wanted to convey a sense of having 'arrived' at the end of the Mass; to have reached a kind of peace and grounded strength, after a long journey, having gone through so many different emotional landscapes."

This is the second work by Gjeilo that Tamesis has performed. We enjoy his lyrical, expressive melodies and satisfying harmonies. His style has common features with contemporaries like Whitacre and Lauridsen, but there's a distinct idiom that draws on Gjeilo's roots in Scandinavia as well as influences from his adopted home in the USA.

Haydn (1732-1809) - Insanae et vanae curae

European landmarks: Austria and Hungary. Rohrau - birthplace. Hainburg, Haydn's childhood home. Vienna, where he served for nine years as a chorister, worked as a freelance musician and later enjoyed recognition and fame. Unterlukowitz, Eisenstadt and Esterháza, where Haydn served under the patronage of wealthy noble families.

"This dramatic motet is one of Haydn's most popular pieces for choir. Haydn originally wrote it as part of his oratorio *Il Ritorno di Tobia*, composed in 1774-75. At that point the music was set to an Italian text, *Svanisce il momento*. However, when it became apparent that the oratorio would be forgotten, Haydn rescued this chorus and rewrote it as a separate motet with a new, Latin text.

"It is divided into two contrasting musical moods: first, a fast and dramatic section that tells of dread (but unspecified) fears that fill the hearts of the singers, and then a softer, more lyrical section that declares that there is no hope unless God is on our side. Each section occurs twice." (Notes courtesy of the Royal Free Music Society.)

Programme notes: Charlie Hobson, June 2019

Britten had three good reasons for writing a piece dedicated to St Cecilia. He was born on St Cecilia's day (22nd November), St Cecilia is the patron saint of music, and he admired many works written to St Cecilia in the English choral tradition. Britten asked WH Auden for a text and Auden sent the poem in sections throughout 1940. When Britten and his partner Peter Pears returned from America during World War 2, customs inspectors confiscated all of Britten's manuscripts, fearing they could be some type of code. Britten re-wrote the manuscript on his home-ward journey aboard the MS *Axel Johnson*.

Hymn to St Cecilia was written at the same time as *A Ceremony of Carols* and has a similar idiom. It uses an invocation to the muse as a chorus, which recurs throughout: 'Blessed Cecilia, Appear in visions to all musicians, Appear and inspire.' The first section is very similar to the refrain, with the same melody. The second section is a scherzo in a sort of fugue form. The third is more lyrical, with solos in each voice describing a different instrument - a tradition in odes to St. Cecilia.

Victoria (c. 1548 - 1611) - O quam gloriosum
European landmarks: Spain. *Sanchidrián* - birthplace. *Ávila* - cathedral where he was a choirboy. *Madrid*, where he was chaplain and organist.

Victoria was a priest as well as a professional musician: his music conveys a powerful intensity and religious fervour. His contemporaries described him as a joyful composer and the energy of *O Quam Gloriosum* reflects this. Published in 1572, it is a dramatic but controlled setting of a text for All Saints Sunday. Ryan Turner (for Emmanuel Music) describes how: "the opening chord progression depicts the joyful mystery of transfiguration into the afterlife. A rather literal and vivid use of text painting is employed on the word 'sequuntur' (to follow), as the vocal entries imitate each other in succession. The imitation continues as the Saints are led to their eternal home."

Rachmaninov (1873-1943) - Bogoroditse Devo
European landmarks: Russia. *Novgorod*, birthplace and site of family estate. *St Petersburg*, where Rachmaninov's family moved in reduced financial circumstances. *Moscow*, where he studied further, suffered from and was treated for depression, married and started a family. *Crimea* and *Yalta*, the last places in Russia that he visited before emigrating.

Classic FM describes this excerpt from the *All-Night Vigil* as "a belter of a work in the Russian Orthodox choral style, full of drama and Rachmaninov's signature compositional inventiveness. *Bogoroditse Devo* [Ave Maria] features one of the great climaxes in choral music, as the parts build to an ecstatic outpouring at "yáko Spásá rodilá yesi dush náshikh" (for you have borne the Saviour of our souls)."

Rachmaninov composed the *All-Night Vigil* in 1915 and it was one of his favourite works. He might have been surprised to learn that the power of *Bogoroditse Devo* continues to influence musicians: in 2012 the Russian feminist protest punk rock group Pussy Riot used it as the basis for a protest song, a 'punk prayer' called *Mother of God, Chase Putin Away*.

Mozart (1756 - 1791) - Ave Verum
European landmarks: Austria. *Salzburg* - birthplace and site of his first professional role at court. *Vienna*, where he mostly composed and *Baden bei Wien*, where *Ave Verum* was composed.

Mozart composed this well-loved motet in the last six months of his life, while he was out of the city visiting his wife, who was pregnant with their sixth child. It was composed for the feast of Corpus Christi, for his friend Anton Stoll, who was the musical director of a parish nearby. At just 46 bars long, it's a short piece, scored simply, and perfectly suited to perfor-

Programme

Lobet den Herrn, alle Heiden

Johann Sebastian Bach

Christus factus est

Anton Bruckner

Cantique de Jean Racine

Gabriel Fauré

Jubilate Deo

Giovanni Gabrieli

Interlude:

Concerto for two violins in D minor, BWV 1043 (second movement: Largo)

JS Bach

Organ: George de Voil

Salve Regina

Francis Poulenc

Hear my prayer

Felix Mendelssohn

Sopranos: Clare Garner, Tamsyn Wilson
and Anne Owen

INTERVAL

Hymn to St Cecilia

Benjamin Britten

Soprano: Tania Pratt, Alto: Elysia Roberts,
Tenor: Aled Elmore, Bass: Patrick Moore

O quam gloriosum

Tomas Luis de Victoria

Bogoroditse Devo

Sergei Rachmaninov

Ave Verum

Wolfgang Amadeus Mozart

Interlude:

Sonata in E minor, op.7

Edvard Grieg

(second movement: Andante Molto)

Piano: Charlie Dart

Psalm 23

Franz Schubert

The Ground

Ola Gjeilo

Insanae et vanae curae

Joseph Haydn

Fed up with Brexit politics? Tonight we bring you a cause we can all unite behind. At Tamesis we're strongly pro-Europe... in terms of the many talented composers and gorgeous musical works that hail from the continent. In the splendid tradition of the classic Grand Tour, join us on our travels through the thrilling soundscapes and styles of Europe, with music from the 16th to the 21st centuries.

Bach (1685 - 1750) - *Lobet den Herrn*

European landmarks: Germany. **Eisenach** - Bach's birthplace. **Arnstadt** and **Mühlhausen** - Bach's workplaces in the early 1700s. **Weimar**, where Bach substantially developed his skills as an organist. **Leipzig**, where Bach was Cantor and composed this motet. Also the place of his death in 1750, after complications from eye surgery.

Bach wrote six motets during his lifetime, of which *Lobet den Herrn* is the last. During his time at the Thomasschule in Leipzig, Bach supplemented his income by performing with his choir at weddings and funerals. It's likely that he composed motets including this one for such occasions. *Lobet den Herrn* is the only motet Bach composed for four voices and continuo. It takes its text from Psalm 117: 'Praise the Lord, all ye heathen; praise him all ye nations.'

Michael Beattie and Nancy Granert provide the following, neatly crafted summary of the piece. Listen out for those "billowing roulades"! "Each line of text is treated in a unique and colourful way... The opening is trumpeted out in an impressive fugue starting with the sopranos and working its way down to the basses. Billowing roulades on the words 'preiset ihn' (praise Him) soften up the edges a bit and one has to listen carefully for the sneaky reappearance of the opening line of text buried in the lower three voices. For the third and fourth line of text, Bach chooses first to set them as supple homophony, giving way to a gracious fugal writing. An infectious, dancing Alleluia concludes the motet."

Bruckner (1824 - 1896) - *Christus factus est*

European landmarks: Austria. **Linz** - birthplace. **Hörsching**, where he went to school. **Windhaag**, where he taught non-musical subjects. **Sankt Florian**, where Bruckner was a choirboy, and later teacher and organist. **Vienna**, where he wrote and worked as an academic.

Christus factus est was written in 1884 for use on Maundy Thursday, with text from Philippians translating as: 'Christ became obedient for us, even to death upon the cross. For this God raised him and bestowed upon him the name above all names'. The motet is notable for its extravagant harmonies, including some extraordinary modulations following the words 'mortem autem crucis' (even unto death on the cross.) Its structure and approach reflect Bruckner's main output at the time, writing large-scale symphonies. The music could be seen to reflect Christ's journey, studiously avoiding triumphalism in the final section.

Fauré (1845-1924) - *Cantique de Jean Racine*
European landmarks: France. **Pamiers** - birthplace, in the south of France. **Paris**, where Fauré studied from the age of nine and held key musical posts in later life including director of the Paris Conservatoire. **Rennes**, home to Fauré's first professional post, organist at the Church of Saint-Sauveur in 1866. **Le Bourget**, **Champigny** and **Créteil** - scenes of battle where Fauré served in the Franco-Prussian wars.

Fauré was 19 years old when, as a student at a college for future Church musicians, he composed the *Cantique* and entered it for the school's composition prize, which, of course, it won. The words are by Jean Racine (1639-99), one of France's great 17th-century playwrights. He translated much of the Roman Breviary from Latin into French, including this text, a hymn from the Tuesday Matins service.

According to John Bawden, "[Fauré's] somewhat austere style and highly individual, impressionistic harmonic language contrast with the music of the Austro-German tradition which dominated European music from Beethoven until the twentieth century." The *Cantique* has become a favourite of choirs and audiences all over Europe and the world, with its long, sweeping melodies and eloquent harmonies.

Gabrieli (c. 1556 - 1612) - *Jubilate Deo*

European landmarks: Italy and Germany. **Venice**, Gabrieli's birthplace and workplace as principal organist at St Mark's Basilica and the Scuola Grande di San Rocco. **Munich**, where Gabrieli studied at the court of Duke Alberg V.

It's thought that Giovanni Gabrieli studied with his famous uncle Andrea Gabrieli, organist of St. Mark's Basilica in Venice, who treated him as a son. Giovanni succeeded his uncle as organist at St. Mark's in 1585, a post he held for the remainder of his life. Then, as now, Venice was a cultured and cosmopolitan city, where musical activity centred on St. Mark's Basilica. Its unusual layout, with two choir lofts facing each other, led to the development of the Venetian style called *cori spezzati* - separated choirs. *Jubilate Deo* is in eight parts, written joyfully, to reflect its text, with rich and vibrant harmonies.

Poulenc (1899 - 1963) - *Salve Regina*

European landmarks: France. **Paris**, where he was born and spent much of his life. **Bordeaux**, where he served in the second world war. **Monte Carlo**, scene of the successful premiere of Poulenc's ballet *Les Biches*. **Rocamadour**, ancient sanctuary that reigned his religious faith.

Poulenc wrote *Salve Regina* in 1941, during the Nazi occupation of his beloved home country. The text gives some indication of his feelings at that event: it's an antiphon that contrasts the human condition in this vale of tears with the promise of Mary's intercession. The setting is heartfelt, pleading and expressive, using evocative harmonies and modulations that flicker between doubt and resolution. Poulenc gives particular attention to the final phrase, 'dulcis Virgo Maria' (sweet Virgin Mary) in hope of salvation from this troubled period of life in occupied France.

Mendelssohn (1809 - 1847) - *Hear my prayer*

European landmarks: Germany. **Hamburg** - birthplace. **Berlin** - childhood home and scene of performances of early works by private orchestras, funded by his parents. **Düsseldorf**, where Mendelssohn took his first paid post as a musical director. **Leipzig**, home of the Leipzig Gewandhaus Orchestra, which he conducted and the Leipzig Conservatory, which he founded.

From *The Musical Times*, Feb. 1, 1891, FG Edwards: "Hear my Prayer - 'a trifle', as he modestly calls it - is one of Mendelssohn's most popular choral works. It was written at the request of Mr. William Bartholomew for a series of Concerts given at Crosby Hall, Bishopsgate Street, in the 1840s." The piece takes the form of a mini cantata. First, a soprano solo, then a more dramatic section with strong words: 'The enemy shouteth, the godless come fast.' The music calms and the soloist's recitative returns to gentle pleading, becoming more passionate at the stanza 'Lord, hear me call!' The soaring *O for the wings of a dove*, (well-known as a separate sacred song), concludes the piece, with the soprano solo bringing purity and resolution, supported by the choir.

Britten (1913-1976) - *Hymn to St Cecilia*

European landmarks: England. **Lowestoft** - birthplace. **Snape** and **Aldeburgh**, where in 1948 Britten hosted the inaugural Aldeburgh festival with Eric Crozier, Peter Pears and The English Opera Group. **London**, where Britten attended the Royal College of Music and worked as a composer of film music.