



**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.



**Simon Dinsdale** is a former Organ Scholar of Chichester Cathedral, where he accompanied the world-renowned choir regularly during daily services in the cathedral. He moved on to become Director of Music at St. Mary's Choir School, Reigate and organist for its professional choir.

Simon moved to Reading in 1998 and now travels extensively as accompanist, continuo player and organist to a number of choirs including Tamesis, and regularly plays at cathedrals up and down the country. He has appeared as organist with the London Welsh Male Voice Choir and is a regular organist with the Chameleon Arts Orchestra. Concert tours have taken him to Ireland, Germany, Belgium and the USA in recent years; he has broadcast on BBC Radio 4, BBC Radio Berkshire and Classic FM and is frequently in demand for recordings.

Simon counts being accidentally locked in Westminster Abbey one Friday night whilst playing the organ amongst his lifetime's achievements! As sub-organist at The Royal Memorial Chapel, The Royal Military Academy, Sandhurst since 2005, Simon has the weekly pleasure of playing the largest Allen digital organ in the UK.

# tamesis

chamber choir

Musical director - Louise Rapple Moore

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

presents

## Of Shepherds and Kings

Beautiful music to celebrate the arrival  
of the shepherds and the wise men  
at the stable in Bethlehem



Sunday 11th January 2020

at 7pm

The Church of St Peter  
and St Paul, Shiplake



## Tamesis Chamber Choir

### Sopranos

Miranda Bradshaw  
Rebecca Connell  
Clare Garner  
Louise Hill  
Julie Kench  
Vicky Mason  
Anne Owen  
Emma Sieling  
Suzanne Smith  
Tamsyn Wilson

### Tenors

Tim Beavan  
Nick Brown  
Simon Eastwood  
Aled Elmore  
Laurence Hicks

### Altos

Sarah Finch  
Vic Henshall  
Charlie Hobson  
Emily King  
Emily Reed  
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 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](mailto:lourap@gmail.com).

### A big thank you

to Robert and Margaret Thewsey and the team at Shiplake Church for the use of this beautiful venue and for being so helpful and welcoming.



## Come and Sing a Patchwork Mass with Tamesis!

On **Saturday 14th March** we will be holding a 'Come and Sing' day where we invite you to join us in rehearsing and performing a Patchwork Mass. Following the runaway success of our Come and Sing Patchwork Requiem in 2017, we have put together a programme of movements from mass settings by a selection of composers and together we will create a beautiful patchwork, which we will perform in a short concert in the evening.

We will be singing excerpts from Mozart's Mass in C minor, Puccini's *Messa di Gloria*, Haydn's *Harmoniemesse*, Jenkins' *The Armed Man* and Rutter's *Mass of the Children*, to name but a few.

The day will start at 10:30 with coffee and registration, followed by workshops and rehearsals with regular cake breaks, culminating in a short concert at 7pm. The venue is the lovely St Mary's Church in Henley, by the bridge.

Tickets are available from [tamesischamberchoir.co.uk](http://tamesischamberchoir.co.uk). Our last Patchwork Come and Sing sold out on all voice parts, so please make sure you get your tickets early as we would hate you to be disappointed and tickets are already selling well!

On **Saturday 2nd May** will be reprising the Patchwork Mass as a Tamesis concert at St Stephen's Church, Gloucester Green, London as part of the Brandenburg Choral Festival of London. Tickets are available on our website.

Rutter, who wrote in 2012: “For my money, this is the most beautiful modern carol there is.” High praise indeed!

The text of *Quem pastores laudavere* dates back to fourteenth century Germany, with the popular melody thought to have been composed in the mid sixteenth century. This Latin carol is traditionally sung in the Catholic church at Christmas and the first line translates to ‘the one whom the shepherds praised’. Rutter’s version starts with a simple soprano rendition of the melody and then spreads the tune through the various voice parts, culminating in a final verse with a choral descant.

Peter Warlock’s *Bethlehem Down* is a poignant twentieth century carol, composed for more prosaic reasons than its reverent atmosphere suggests. Warlock (1894-1930) wrote this “masterful festive miniature” in 1927 to words by Bruce Blunt. The pair were drinking buddies and wrote the carol to finance an “immortal carouse”. They submitted it to a Daily Telegraph carol competition and won.

The modern text and tune of *The First Nowell* first appear together in William Sandys’s 1833 collection, *Christmas Carols, Ancient and Modern*. The editors of *The New Oxford Book of Carols*, Keyte and Parrott, speculate that some odd aspects of the tune suggest that perhaps someone’s faulty memory of the melody may have become confused with some harmony parts; eventually this confusion led to the version we know today. In other words, the now familiar melody may not really have been the melody at all! Contemporary Norwegian composer Ola Gjeilo’s (b.1978) version is one of seven Christmas carols arranged with a twist, published in 2012.

#### Finale

We finish the evening with the *Musicological twelve days of Christmas*, a Tamesis favourite in which Craig Courtney (b.1948) takes us on a twelve-day romp through one and a half millennia of musical styles and influences, compressed into twelve minutes. We particularly love the Wagnerian excesses of the maids a-milking!

1. A partridge near a monastery in sixth century Rome, in the style of plainchant
2. Two turtle doves from a 15<sup>th</sup> century French royal court, in the style of Josquin des Prez
3. Three French hens from a cathedral in sixteenth century Renaissance Italy, in the style of Palestrina
4. Four calling birds from the Italian High Baroque of the seventeenth century, in the style of Vivaldi’s Gloria
5. Five gold rings from a guildhall in eighteenth century Germany, in the style of Beethoven
6. Six geese a-laying at Esterhazy in eighteenth century Austria, in the style of Mozart
7. Seven swans a-swimming on a palace pond in nineteenth century France, in the style of The Swan from Saint-Saëns’ Carnival of the Animals
8. Eight maids a-milking in the shadows of 19<sup>th</sup> century Bayreuth, Germany, in the style of Wagner’s Ride of the Valkyries
9. Nine ladies dancing at a 19<sup>th</sup> century Viennese ball, in the style of Strauss
10. Ten lords a-leaping in a 19<sup>th</sup> Italian theatre, in the style of Amilcare Ponchielli’s Dance of the Hours
11. Eleven pipers piping from 19<sup>th</sup> century imperial Russia, in the style of the Dance of the Mirlitons from Tchaikovsky’s Nutcracker Suite)
12. Twelve drummers drumming from 19<sup>th</sup> century USA, in the style of Sousa’s Stars and Stripes Forever

**Programme notes: CAH, AEO, PACM, LERM Jan 2020**

## Programme

The shepherd’s pipe carol	John Rutter
My Lord has come	Will Todd
Star of the east	Gordon Thornett

#### CONGREGATIONAL CAROL:

**Brightest and best of the sons of the morning**

The Three Kings	Jonathan Dove
The Shepherds’ Farewell	Hector Berlioz
Quelle est cette odeur	Trad. French arr. David Willcocks
The Journey	Simon Lole

#### CONGREGATIONAL CAROL:

**While shepherds watched their flocks by night**

The Shepherd’s Carol	Bob Chilcott
Quem pastores laudavere	Trad. German arr. John Rutter

<b>Brightest and best</b>	trad. American arr. Shawn Kirchner
<i>Violin: Louise Hill</i>	<i>Double bass: Emma Sieling</i>

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#### INTERVAL

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La marche des rois	Georges Bizet arr. Morley
Epiphany	Bob Chilcott

#### CONGREGATIONAL CAROL:

**O worship the Lord in the beauty of holiness**

The three Kings	Peter Cornelius
Bethlehem Down	Peter Warlock
The first Nowell	Ola Gjeilo
We three Kings	John Hopkins arr. Leavitt

#### CONGREGATIONAL CAROL:

**As with gladness, men of old**

A musicological journey through the twelve days of Christmas	trad. arr. Craig Courtney
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## Epiphany

If you thought Christmas was over, you were wrong! Epiphany is celebrated in the Church of England following the twelve days of Christmas and completes the full, 40-day Christmas season, ending with Candlemas or the Feast of the Presentation on February 2<sup>nd</sup>. Bob Chilcott's (b.1955) carol *Epiphany* tells of the appearance of the guiding star after the birth of Christ, expressing the joy and wonder of this mystical event in the heavens using a melody woven with harmonic colours to give a sense of mystical wonder.

Gordon Thornett (b.1942) is a British composer, teacher and music therapist. He studied Music at Manchester University and chiefly composes Christmas carols. He sings with the City of Birmingham Symphony Orchestra Chorus and many of his carols have been commissioned and premiered by them. However, he also has a close relationship with the Nidaros Cathedral Boys Choir in Trondheim, Norway, for whom *Star of the East* was written in 2012. Another setting of the words 'Brightest and best of the sons of the morning', this carol makes effective use of arching melodies and a variety of choral textures, building to a dramatic final verse with a soprano and tenor descant. The accompaniment features bell effects and quotations from Franz Gruber's *Silent Night*, which was composed just over 200 years ago in 1818.

Shawn Kirchner's (b.1970) *Brightest and Best* is a lively arrangement of the sturdy American hymn tune *Star in the East*. A banjo-inspired piano accompaniment sets the energetic mood. The tune is sung in unison, canon and adorned with mirrored counter-melodies, finishing with a dramatic a capella outburst. We are delighted to be able to add in the optional fiddle and string bass parts this evening, thanks to our versatile and talented sopranos Louise and Emma!

## Kings

The journey of the Kings is one of the central aspects of the Epiphany narrative. Simon Lole's *The Journey* sets Christina Rossetti's lovely poem. Lole (b.1957) is a prolific contemporary arranger and conductor and building a career as a TV presenter. As well as musical direction for the BBC's Daily Service on Radio 4, he works in the crossover musical field with artists including Aled Jones, Hayley Westenra, All Angels, Camilla Kerlake and Blake.

Commissioned for the Kings' College Cambridge Festival of nine lessons and carols in 2000, Jonathan Dove's *The Three Kings* sets text by Dorothy L. Sayers, an accomplished poet perhaps better known for her crime novels. The kings are divided into three ages, with a verse each for young, middle and old. The melancholy mood is immediately established by the simple lullaby refrain. Dove (b.1959) achieves a magical transformation at the start of the third verse, unexpectedly switching to the major key. He then expands the scoring at 'many a gaud and glittering toy', the inner voices providing a sparkling accompaniment to the slower-moving melody in a contrast to the wistful beginning and closing.

Angela Morley's arrangement of the popular French carol *La marche des Rois* uses the well-known tune from Bizet's *L'Arlésienne*, originally a theme by Lully. As the kings approach, the music becomes louder and more complex, conjuring their elaborate retinue and all the pomp of their arrival. They pass by and the fullness of the sound recedes with them. To say that Tamesis have enjoyed learning the fast French text would be an overstatement! The first verse translates as 'Early one morning, I met a train of three kings who were going on a journey' and the rest of the song tells of their bodyguards with thirty little pages, the golden carriage surrounded by flags, the star which guided them to a poor stable, the son of God and the gifts offered by the kings.

Peter Cornelius (1824-1874) set *Three kings from Persian lands afar* for vocal soloist, accompanied by Philip Nicolai's hymn tune *How Brightly Shines the Morning Star*. Cornelius thought it was a very suitable Epiphany hymn, later discovering that it is an Advent hymn that celebrates the arrival of Jesus as the 'morning star', not the Star of Bethlehem! Last winter we performed it at Eton College Chapel with the eminent baritone Sir Thomas Allen - we are delighted that our own Andy Button is able to take over from him this evening.

John Leavitt's (b.1956) 2016 arrangement stays close to the traditional nineteenth *We Three Kings* carol, originally composed by John Henry Hopkins. Publisher Hal Leonard notes its "nicely-varied choral texture, interesting and supportive keyboard accompaniment."

## Shepherds

The rollicking Shepherd's Pipe Carol was composed by John Rutter (b.1945) when he was an 18-year-old undergraduate at Clare College, Cambridge. David Willcocks, Kings' College choir director, heard the first performance and championed the carol's publication. Willcocks and Rutter went on to form the revered choral publishing partnership behind the epoch-making *Carols for Choirs* series.

Will Todd (b.1970) is a British composer best known for combining jazz and blues with traditional choral music. His works have been performed at the Queen's Diamond jubilee celebrations and the inauguration of Barack Obama. *My Lord Has Come* is a heartfelt setting of the composer's own lyrics. It begins with a pianissimo drone as the sopranos introduce the expressive melody, expanding into lush harmonies and dynamic intensity to create a sense of awe. Todd recently expressed his delight that Bob Chilcott chose to include *My Lord Has Come* in the latest edition of the seminal *Carols for Choirs* collection.

*L'enfance du Christ* is an oratorio by Hector Berlioz (1803-1869), describing the flight of the Holy Family into Egypt. *The Shepherd's Farewell* inspired the idea, written originally as an organ piece in 1850. Berlioz turned it into a choral piece: to mock his detractors, he first successfully passed it off as the work of an imaginary 17<sup>th</sup> century composer. One duped listener said, "Berlioz would never be able to write a tune as simple and charming as this." Later, Berlioz added other movements to form the oratorio.

*Quelle est cette odeur agréable?* is a traditional French carol, performed tonight in an arrangement by Sir David Willcocks (1919-2015). The tune, then known as "Bergers, écoutez la musique!", was popularised by its use in John Gay's influential satirical work *The Beggar's Opera*, written in 1728. The opening verse of our arrangement loosely translates to "Shepherds, what is this lovely fragrance that stirs our senses so, borne aloft, unlike any other, with the breath of spring flowers?" The carol goes on to sing about the brilliant light that pierces the darkness and tells of a Saviour born in Bethlehem. The final verse exhorts the shepherds to praise the Lord of all creation and calls for peace in all nations and goodwill to the men of every race. Timely sentiments!

Bob Chilcott's *The Shepherd's Carol* was commissioned for the Christmas 2000 edition of "Carols from King's", the BBC's annual televised service. It is a simple but poignant setting of an anonymous poem (though one perhaps written by Charles Causley, a Cornish poet who died in 2003), which softly describes the nativity from the shepherds' perspective, full of content weariness and peaceful calm. Chilcott responds to this serenity with a largely quiet and tender setting, full of pastoral strains and the stillness of evening. Perhaps there is no higher praise for the Shepherd's Carol than the words of John