

The Russian Orthodox Church uses no instrument other than the voice in its services - consequently the **Toccata** by Mushel (1909-1989) is one of very few Russian works for organ. For this same reason, all of our Russian choral works this evening are unaccompanied. All three deal with familiar texts - the **Bogoroditsye Dyewo** is a setting of the Ave Maria, the **Magnificat** speaks for itself, and **Otche Nash** is the Lord's Prayer.

Virtually all Tomas Luis de Victoria's output consists of Latin Church music, and **O quam gloriosum** is no exception. Published in 1572 in Victoria's first book of motets, it was later used by the composer as the basis for his Mass setting of the same name. 360 years later, Pablo Casals, whose output as a composer was even smaller than that of Victoria and who is better remembered as one of the foremost cellists of his generation, wrote a number of sacred pieces for the Benedictine monks of Montserrat, near Barcelona, which included **O vos omnes**. The piece translates as 'O ye that pass by, behold and see if there is any sorrow like unto my sorrow. O ye people, is it nothing to you?' and it must be one of the most beautiful and moving of all settings of those words.

Duruflé's (1902-1986) **Ubi Caritas** (Where there is love and charity, there God is) is the first of his **Quatres Motets sur des Thèmes Grégoriens**, written in 1960. He was influenced by Fauré (1845-1924) and tonight we hear one of Fauré's best-known choral works, the **Cantique de Jean Racine**. This piece was written in 1865 when Fauré was a pupil at a school for future Church musicians. He entered it for the school's composition prize which, of course, it won. The text comes from Racine's collection of hymns translated from the Roman breviary. Joseph Bonnet (1884-1944) published his **Etude de Concert** in 1910 as the second of his 'Twelve new pieces'. He himself was a virtuoso organist, and was organist at St Eustache in Paris for over 30 years.

Allegri's (1582-1652) **Miserere mei** (Have mercy upon me), based on psalm 51, is the only piece of music for which Allegri is now remembered. It was written exclusively for the papal choir in Rome and excommunication was reputedly the penalty for copying the manuscript. Consequently various different editions of the music appeared, and the version we hear tonight is a much added-to and altered version which has displaced the original to become famous in its own right! We end with Monteverdi's (1567-1643) **Beatus Vir** (Blessed is the man), a catchy setting of psalm 112 published in 1641. It also has the distinction of being the very first piece Tamesis ever performed in concert!

**Next Concert: Saturday March 5th 2005, 7:30pm,
Wesley Methodist Church, Reading**

The second in the 'Round the Globe' series, this concert will feature an exhilarating selection of music from Africa and South America

tamesis

chamber choir

musical director - louise rapple

presents the first concert in the
"Round the Globe" concert
series for the 2004-5 season

European Sacred Music

Saturday November 5th 2004
7:30 pm
St Peter's Church,
Hammersmith

www.tamesischamberchoir.co.uk

Programme

GERMANY

J S Bach - Lobet den Herrn
Buxtehude - Magnificat
Brahms - Geistliches Lied

Georgi Mushel - Toccata
Christopher Cipkin - organ

RUSSIA

Rachmaninov - Bogoroditsye Dyewo
Cui - Magnificat
Arensky - Otche Nash

INTERVAL

SPAIN

Victoria - O quam gloriosum
Pablo Casals - O vos omnes

FRANCE

Durufié - Ubi Caritas
Fauré - Cantique de Jean Racine

Joseph Bonnet - Etude de concert (op. 7 no. 2)
Christopher Cipkin - organ

ITALY

Allegri - Miserere Mei
Monteverdi - Beatus Vir

Tamesis is:

Sopranos

Frances Brewitt-Taylor
Rachel Burgess
Rachel Butler
Sarah Dance
Penny Firshman
Heidi McFadden
Susie Solway

Tenors

Andy Button
Dan Dewey
Jason Murray

Altos

Hilary Benson
Sarah Finch
Charlie Hodgkinson
Liz Rapple
Lucy Rimmer

Basses

Reuben Casey
Christopher Cipkin
John Cobb
Austin Jacobs
Jeremy Robson
Simon Sherwood

Keep in touch...

If you would like to be kept informed of Tamesis' forthcoming events and concerts, please sign our visitors' book and we will make sure your details are included in the mailing list. Also, please keep an eye on our website, www.tamesischamberchoir.co.uk, which is regularly updated with news, events and details of concerts.

Acknowledgements

Our grateful thanks go to the authorities at St Peter's for providing us with such a lovely venue. Particular thanks go to Tom Venner for all his help.

Tamesis Chamber Choir aims to offer something different from the choirs currently performing in the area. We are a high-standard, fun chamber choir performing three to four concerts per year. We re-audition formally every year but have vacancies in most parts at the moment so if you are interested in singing with us, please contact Louise on 0118 931 4279 or lourap@yahoo.com.

Louise Rapple has been a musician from a young age, learning piano from six and singing in a Church choir from seven. She studied Music and French at Reading University, specialising in performance, and graduated in 1998 with the highest mark of all the pianists in her year for her final recital. She studied conducting at the Conservatoire de Pau in southern France during her year abroad, and returned to the UK to direct the Reading University Singers for two years. She is currently Organist and Choir Director at Christ Church, Reading. She's been dreaming of directing a choir like Tamesis for some years and is thrilled with the reality.

Christopher Cipkin began his musical career as a chorister at Leeds Parish Church. He later went on to become Organ Scholar at the University of Keele where he gave the inaugural recital of the refurbished Chapel Organ. He was also awarded the Wedgwood Prize for a dissertation on organ history. He served as Organ Scholar at Newcastle Cathedral and studied organ with James Lancelot (Durham Cathedral), gaining his ARCO in 1997. After a short time as Director of Music at St. James the Less, Pangbourne he took up post as Organist and Choirmaster at Wesley Methodist Church, Reading. He now works in the Main Library at the University of Reading, and is studying for an MA in Musicology.

Notes on the programme

This first concert in the 'Round the Globe' series concentrates on European sacred music, encompassing both some real favourites and some lesser-known works. We open with J S Bach's (1685-1750) wonderful motet, *Lobet den Herrn*, (Praise the Lord all ye heathens). The text is from the first two verses of psalm 117. The date of composition of this motet is unknown, apparently because there is some doubt as to whether it was actually written by Bach! Similarly, Buxtehude's (1637-1707) *Magnificat* cannot definitely be attributed to Buxtehude. The only manuscript of the work bears no composer's name; plus, it is generally agreed that the work bears little resemblance to any known work by Buxtehude! The style is much more similar to the Franco-Italian middle baroque *bel canto* style. Much more recently, Brahms (1833-97) composed his *Geistliches Lied* (Sacred Song) in 1856 for exchange with a friend, with the aim of mutual criticism and improvement of contrapuntal writing for both parties. I imagine Brahms' friend found little to criticise!