

Programme

Mike Brewer - Hamba Lulu (Four African Songs)

1. Mangwani M'pulele (Sotho children's song)
2. O-re-mi (Nigerian 'Highlife' song)
3. Asikha thali (Zulu freedom song)
4. Hamba Lulu (Zulu wedding song)

David Fanshawe - The Lord's Prayer (from African Sanctus)

Bob Chilcott - The Making of the Drum

1. The Skin
2. The Barrel of the Drum
3. The Two Curved Sticks of the Drummer
4. Gourds and Rattles
5. The Gong-Gong

INTERVAL

Ariel Ramirez - Misa Criolla

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Agnus Dei

David Hamilton - Three Maori Folksongs

1. E pari ra
2. Hine e hine
3. Pokarekare Ana

Enoch Sontonga - Nkosi Sikelel' iAfrika

Many thanks to our accompanists: **Michael Howell** (piano), **Leon McArdle** (guitar and percussion) and **Tom Marsden** (percussion)

Tamesis is:

Sopranos

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

Tenors

Andy Button
Dan Dewey
Jason Murray
John Taylor

Basses

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

Altos

Hilary Benson
Sarah Finch
Charlie Hodgkinson
Liz Rapple

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.

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.

Notes on the programme

Mike Brewer's **Hamba Lulu** songs are a wonderful affirmation of African life. Two of the songs derive from the Zulu people, who during the nineteenth century developed a strong tribal life focussed on the village, with songs playing a vital part in this everyday life. The two Zulu songs featured here are centred on children at play (**Mangwani**) and wedding celebrations (**Hamba Lulu**). More recently, Afro-American influences have made their way back to Africa, and the result is songs like **O-re-mi**, which is a Nigerian 'Highlife' song with a strong Caribbean influence. **Asikha thali** is a fine example of a freedom song; many such songs were inspired by the period of apartheid in the late twentieth century.

David Fanshawe's **African Sanctus** is another well-known work inspired by Africa. Fanshawe spent four years in Africa collecting recordings of the music of different tribes, before weaving this music together into a Mass. We sing only the beautiful **Lord's Prayer** this evening.

Bob Chilcott's **The Making of the Drum** is a much more recent homage to Africa. First performed in Oxford in 1997, Chilcott was inspired to write the piece when he saw the reverence with which the baggage handlers at the airport in Africa treated the drum which had been made for him in Uganda. To Africans the drum is a living spirit, and the poems set to music in this piece are a celebration of how that spirit is brought to life.

With Ariel Ramirez's **Misa Criolla** we move across a continent and find ourselves in South America. This is a folk-mass, based on the rhythms and traditions of Hispanic America. The Mass was composed in 1963, and focuses mainly on Argentinian melodies. The Kyrie is based on the northern Argentinian

vidala-baguala, music depicting the loneliness of living on a deserted high plateau. The rhythm of the Gloria is taken from the same area but this time includes the sense of rejoicing implicit in this section of the Mass. The Credo is based on the *chacerera trunca*, a folk theme from central Argentina and the theme for the Sanctus, by contrast, is taken from Bolivia and is known as the *carnaval cochabambino*. Finally, the Agnus Dei is based on the *estilo pampeano*, and once again creates a feeling of solitude and distance, as in the Kyrie.

From South America we move across the South Pacific to New Zealand. From here we hear three Maori folksongs. *E pari ra* is thought to have been written by Paraire Tomoana for Maori soldiers killed in the first World War. It explores the themes of loss and grief. *Hine e hine* is a lullaby to the singer's daughter, telling her to stop her sadness and rest in love. *Pokarekare Ana* is probably the best-known of all Maori songs and was recently used on Billy Connolly's television programmes from New Zealand. One account of this song suggests it was written by a young man to win over his prospective in-laws and gain permission to marry his loved one. The chorus translates as 'Oh my beloved, Please come back to me, For I will surely die of my love for you'.

We end our concert this evening with an arrangement of *Nkosi Sikelel' iAfrika*. The first verse, chorus and music were written by Enoch Sontonga in 1897 and first performed in 1899. Later verses were added over the years from different African tribes. For many years the song was regarded by the oppressed as the national anthem of South Africa and was sung as an act of defiance against the apartheid regime. In 1994 it was officially recognised as the national anthem. The words translate as 'God bless Africa. May her spirit rise up high. Hear thou our prayers, Lord, and bless us, your family'.

Summer Concerts: Saturday June 18th and June 25th 2005, both at 7:30pm. The venues are yet to be confirmed, but please put the dates in your diaries!

These will be the final concerts in the 'Choral World Tour' series and will feature 'Songs from the Shows' by composers such as Gershwin, Cole-Porter and Rodgers and Hammerstein.

Acknowledgements

Our grateful thanks go to the authorities at Wesley Methodist Church for providing us with such a lovely venue.

tamesis

chamber choir

musical director - louise rapple

presents the second concert in the
"Choral World Tour" concert
series for the 2004-5 season

South American, African and Maori Music

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