

Music, and Professor of Music at Cambridge, with pupils including Vaughan-Williams, Wood and Howells. He was notoriously bad-tempered and is known to have quarrelled with many of his composing contemporaries, including Elgar and Parry.

Britten's *Jubilate Deo* in C was written in 1961 for the choir of St. George's Chapel, Windsor Castle at the request of H.R.H. The Duke of Edinburgh. We don't quite manage to get into the 21st Century with the next piece, as Tamesis bass John Cobb's *Jubilate* was written in 1999 for the choir of St Ambrose Episcopal Church, Foster City, USA. Thus, this performance is the British premiere of the work! It is also the first time Tamesis has performed a piece composed from scratch by a choir member. We finish the first half with a version of *O Happy Day*. Originally an eighteenth-century hymn, it became much better known in 1967 in the version by the Edwin Hawkins Singers. It was the first hymn to cross over successfully into the pop music charts and has since been used in many films and recorded by many different artists.

Composed in 1939, Finzi's *My spirit sang all day* is the third in his set of seven part-songs based on poems by Robert Bridges. One of his best-loved choral pieces, the word 'joy' can be heard in practically every line. The lark in the clear air is a traditional Irish melody with words by Sir Samuel Ferguson (1810-1886), an Irish poet, barrister, antiquarian, artist and public servant. His poetic style marks him out as a forerunner of Yeats. The simplicity and stillness of this piece evokes a calm summer's evening.

Bernstein's *Life is happiness indeed* is from his 1956 comic operetta *Candide*, based on the novel by Voltaire. Various lyricists worked on the libretto but the words to this piece are by Stephen Sondheim. Sansom wrote the *Happiness Blues* in 1975, making this piece the same age as tonight's conductor! Based on the traditional twelve-bar blues, Sansome used a major key to prove that the blues need not always be melancholy.

Rutter's *Birthday Madrigals* were written in 1995, with the exception of the first one, *It was a lover and his lass*, which was written in 1975 (obviously an auspicious year for many people!) The madrigals were composed to celebrate the 75th birthday of the great jazz pianist George Shearing. The texts of all the pieces are taken from the original madrigal era.

Coleman's musical *Sweet Charity* premiered on Broadway in 1966 and tells the story of Charity Hope Valentine, a dancer who has no luck with men. The most famous song from this musical is 'Big Spender' but we give you the much more fun *Rhythm of Life* with its piano duet accompaniment. And our concert ends this evening with Tamesis tenor Simon Eastwood's clever arrangement of the theme from the American sitcom *Happy Days*. You are guaranteed to leave still humming it!

LER, June 2008

tamesis

chamber choir

musical director - louise rapple

presents the third concert in the
"Heart and Soul" concert series
for the 2007-8 season

Songs of Joy

Saturday June 14th 2008

7:30 pm

All Saints' Church, Downshire
Square, Reading

Coming next in 2008-9

The Elemental Season

three concerts exploring water, earth, air and fire
Visit www.tamesischamberchoir.co.uk for details
or sign up to our mailing list in the book at the
entrance and we'll email you the dates

www.tamesischamberchoir.co.uk

Programme

Frohloeket, ihr Völker auf Erden -

Felix Mendelssohn-Bartholdy (1809-1847)

Jubilate Deo - Giovanni Gabrieli (1557-1612)

Haec Dies - William Byrd (1543-1623)

Jubilate Deo in D - Henry Purcell (1659-1695)

Organ interlude (John Cobb):

Toccata Giocosa - William Mathias (1934-1992)

Jesu, joy of man's desiring - JS Bach (1685-1750)

Jubilate in B flat - Charles V Stanford (1852-1924)

Jubilate Deo - Benjamin Britten (1913-1976)

Jubilate - John Cobb

O Happy Day - Hawkins, arr. Chinn

INTERVAL

My spirit sang all day - Gerald Finzi (1901-1956)

The lark in the clear air - Trad. Irish arr. Rowley

Life is happiness indeed - Leonard Bernstein (1918-1990)

Happiness Blues - Clive Sansom

Trumpet interlude (Phil Bysh):

Concerto for trumpet in D - Giuseppe Torelli (1658-1709)

Allegro - Adagio and Presto - Allegro

Birthday Madrigals - John Rutter (1945-)

It was a lover and his lass

Draw on, sweet night

Come live with me and be my love

My true love hath my heart

When daisies pied

Rhythm of Life - Cy Coleman

Theme from Happy Days - Fox/Gimbel arr. Eastwood

Many thanks to our instrumentalists: John Cobb (organ),
Judith Creighton (piano) and Phil Bysh (trumpet).

Tamesis is:

Sopranos

Jane Anstead

Miranda Bradshaw

Rachel Burgess

Heidi Cherry

Judith Creighton

Clare Garner

Penny Firshman

Susie Ingram

Katy Nurick

Tamsyn Wilson

Altos

Lucy Allen

Sarah Finch

Charlie Hodgkinson

Cathy McAllister

Paula Nichols

Liz Rapple

Chloë Robson

Basses

Andy Button

Reuben Casey

John Cobb

Eric Hanson

Adrian Hayes

Austin Jacobs

Patrick Moore

Stephen Nichols

Tenors

Nick Brown

Simon Eastwood

Jason Murray

Graham Watt

Grateful thanks to everyone at All Saints' for the use of
this lovely Church.

Tamesis Chamber Choir aims to offer something
different from other choirs in the area. We are a high-
standard, fun chamber choir performing several concerts
per year. 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 0118 931
279 or email lourap@gmail.com.

Louise Rapple graduated in Music and French from
Reading University in 1998, specialising in performance.
She studied conducting at the Conservatoire de Pau in
southern France and returned to the UK to direct the
Reading University Singers for two years, following that
with seven years in Church music, as Organist and Choir
Director at two local Churches. When not conducting
Tamesis, she teaches piano privately and at Queen
Anne's School and Shiplake College. She directs the
chamber choir at Shiplake College and also directs
Tamesis Cathedral Singers, a larger choir whose mem-
bers visit Cathedrals twice a year to sing Evensong. In
order to prevent her life from being entirely over-run
by music, she is planning to cycle from Land's End to
John O'Groats next summer!

Notes on the programme

Our concert this evening starts on a really joyful note
with Mendelssohn's fabulous motet Frohloeket, ihr
Völker auf Erden. This eight-part setting produces such
a full and glorious sound that I defy you not to smile
while listening. The first of a set of six motets that
Mendelssohn wrote in the last couple of years of his
life, Frohloeket was originally written for use at Christ-
mas but stands well on its own in a summer concert.
The text translates as "Rejoice, ye people on earth,
and praise God! The redeemer is come, whom the Lord
has promised. He has revealed his justice to the world.
Hallelujah!".

From then on, this evening's concert runs more or less
chronologically. We continue with the earliest of sev-
eral settings of the Jubilate Deo that are included this
evening. Gabrieli became principal organist and com-
poser at St Mark's in Venice in 1585, aged around 30,
following the death of his uncle, who had held this post
previously and with whom the young Gabrieli studied.
He continued in this post for over twenty years until his
death in 1606. The Jubilate Deo was probably written
during his time at St Mark's. Around the same time, in
another (colder and wetter) country, Byrd was writing
his setting of Haec Dies (This is the day which the Lord
hath made: let us be glad and rejoice therein.
Alleluia). Written in 1591, the piece was composed to-
wards the end of his twenty-year tenure as a Gentle-
man of the Chapel Royal and was included in his 1591
collection Cantiones Sacrae.

Purcell's Jubilate Deo was written along with his Te
Deum, for St Cecilia's Day 1693. At this point in his ca-
reer, Purcell was organist at both Westminster Abbey
and the Chapel Royal. Thirty years later, Bach's chorale
Jesu, joy of man's desiring was written in Leipzig for
the Visitation of the Blessed Virgin Mary, and first per-
formed in July 1723. It is taken from the cantata Herz
und Mund und Tat und Leben (Heart and Mouth and
Deed and Life). The original German text of the cho-
rale, "Jesu, bleibet meine Freude" translates more
closely to something like "Jesus, remain my joy" but the
text we are using follows the metre better and so has
become the accepted English version.

Probably the best-loved of Stanford's Morning Service
settings, the Jubilate Deo in B flat was written in
around 1880, at a time when Stanford was organist at
Trinity College, Cambridge. A relatively early work (it
is catalogued as opus 10), Stanford then went on to be-
come Professor of Composition at the Royal College of