

The second half of tonight's concert focuses entirely on romantic love. These pieces from the twentieth century show various facets of love, both true and otherwise. The first, I love my love, is an example of true love lasting the course - it starts unpromisingly, with the girl in Bedlam lamenting her lost love, but he comes back from sea, frees her from her imprisonment and they live happily ever after.

Robert Burns' beautiful words in My love is like a red red rose are traditionally set to a haunting melody. This song is testament to a love which the singer knows will last forever, whatever happens to the world around it. When I fall in love is probably best-known in the version by Nat King Cole, although it was originally recorded by Doris Day, and even Rick Astley did a version! Both this song and the next are about a love that hasn't even happened yet: in Let's do it! the singer seems to be talking to the world generally - 'let's fall in love!' I love the sense of double entendre about the whole song - listen to the clever words.

Blue Moon is about the actual moment of falling in love - the singer is lonely, wishing for someone to love, and that someone arrives. Would that it could happen for all of us! A blue moon, incidentally, is the second full moon in a calendar month, which only occurs about once every three years. Not all love runs smoothly however - in Smoke gets in your eyes, we see love gone wrong. The singer's friends tell him that he is risking being blinded by love, but he doesn't believe them until his love leaves him, at which point, his friends laughingly deride him. Not the sort of friends I'd choose.

The Continental is about a new, daring dance from Europe, in which love is shockingly expressed while dancing closer together than most nicely brought-up people ever danced when it was written in 1934. Night and Day is a Cole Porter song which talks about an all-encompassing, somewhat stifling love which never leaves the singer, whatever the time of night or day.

One of the few English offerings in this half of the concert, A nightingale sang in Berkeley Square was written during World War II and has been performed by many different people. It speaks of the magic found in the early days, when two people are just beginning to fall in love. Another English song is our one offering from the Beatles this evening, an arrangement of All you need is love, a song showing that with love anything is possible. We end this evening with a short, light-hearted version of Taking a chance on love, which implies the singer has fallen in and out of love a few times, but is always willing to have another go in the hope that this time might be the last time!

LER, March 2008

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# tamesis

## chamber choir

musical director - louise rapple

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

# Songs of Love

Saturday March 8th 2008

7:30 pm

The Church of St James the  
Less, Pangbourne

and

Friday March 14th 2008

7:30pm

Shiplake College, Shiplake

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

## Programme

Blessed be the God and Father - Samuel Sebastian Wesley (1810-1876) (soprano Susie Ingram)  
This have I done for my true love - Gustav Holst (1874-1934) (soprano Miranda Bradshaw)  
Greater love hath no man - John Ireland (1879-1962) (soprano Rachel Burgess, bass Stephen Nichols)

### Interlude:

Angelic Voices (Pangbourne)  
Shiplake College Chamber Choir (Shiplake)

Magnificat in B minor - Hugh Blair (1864-1932)  
God so loved the world - John Stainer (1840-1901)  
Tomorrow shall be my dancing day - John Gardner (1917-)

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INTERVAL  
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I love my love - Cornish trad. arr. Gustav Holst  
My love is like a red red rose - Scottish trad. arr. Jonathan Rathbone  
When I fall in love - Heyman/Young arr. R Robinson  
Let's do it - Cole Porter arr. David Blackwell  
Blue Moon - Rodgers/Hart arr. David Blackwell  
Smoke gets in your eyes - Kern/Harbach arr. David Blackwell (soprano Tamsyn Wilson, tenor Andy Button)

### Interlude:

Angelic Voices (Pangbourne)  
Shiplake College Chamber Choir (Shiplake)

The Continental - Conrad/Magidson arr. David Blackwell  
Night and Day - Cole Porter arr. Andrew Carter  
A nightingale sang in Berkeley Square - Sherwin/Strakey (alto Lucy Allen)  
All you need is love - Lennon/McCartney arr. S Davis (tenor Simon Eastwood)  
Taking a chance on love - Vernon Duke arr. Ralph Woodward

Many thanks to our organists: John Cobb (Pangbourne) and Jonathan Ling (Shiplake)

### Tamesis is:

Sopranos	Altos
Jane Bell	Lucy Allen
Miranda Bradshaw	Sarah Finch
Rachel Burgess	Charlie Hodgkinson
Heidi Cherry	Cathy McAllister
Judith Creighton	Paula Nichols
Penny Firshman	Liz Rapple
Susie Ingram	Chloë Robson
Katy Nurick	
Tamsyn Wilson	Basses
	Reuben Casey
Tenors	John Cobb
Nick Brown	Eric Hanson
Andy Button	Adrian Hayes
Simon Eastwood	Austin Jacobs
Jason Murray	Patrick Moore
Graham Watt	Stephen Nichols
	Ben Styles

Grateful thanks to the authorities at Pangbourne Church and at Shiplake College and Church for allowing us to use their beautiful premises.

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](mailto: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 members 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

The Ancient Greeks had several different words for love. They distinguished between brotherly love, the love present in close friendship, love for objects and places, romantic love and love for God. Tonight's programme has been put together to demonstrate some of those different types of love. We start the first half with Wesley's Blessed be the God and Father. This piece is often sung at weddings, and it's easy to see why, as the central section, 'Love one another with a pure heart, fervently' can well be taken to refer to the love between two people. Ireland's beautiful work paints a picture of the love that can be present in friendship, with its theme 'Greater love hath no man than this: that a man lay down his life for his friends'.

Blair's stunning Magnificat, with its haunting verse sections and double-choir Gloria is an example of Mary's lovesong for God. 'My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.' In contrast, God so loved the world, from Stainer's oratorio The Crucifixion, is an example of God's love for us, so strong that he gave his only Son to the world.

Two of the pieces tonight use the same words. Holst's This have I done for my true love and Gardner's Tomorrow shall be my dancing day both use the words of an old Cornish poem from William Sandys' 1833 collection of Christmas carols. Gardner's version is often sung at Christmas, using only the first four verses of the poem which tell the story of Christ's birth up to his baptism. However, the Holst version uses the poem's full ten verses, telling the entire story of Christ's life, including the temptation in the desert, the betrayal, the crucifixion, the resurrection and the ascension. Listen out for some skilful word-painting. The 'true love' referred to is God the Father, so this piece represents Jesus' love for his Father.