

Thank you to the authorities at St Peter's for the use of this lovely Church, and for making us so welcome.

Many thanks also to our organist, John Cobb, and our pianist, Judith Creighton.

Tamesis is:

Sopranos
Miranda Bradshaw
Katie Breakspear
Rachel Burgess

Altos
Alison Evans
Sarah Finch

... Next in our 'Coalition' season ...

Ministry of Entertainment
Saturday 18th June 2011, 7:30pm
St Laurence's Church, Reading

For details and tickets, please see our website,
www.tamesischamberchoir.co.uk

Hail, Poetry! This evening's concert looks at the coalition between composer and lyricist, with particular emphasis on poetry.

Programme

Three Shakespeare Songs - Ralph Vaughan Williams
(1872-1958)

Written in 1951 as the test piece for the choral section of the National Competitive Festival

Full fathom five

Sung by the spirit Ariel, the words come from The Tempest. Listen for the eerie subterranean bells tolling their requiem for lost mariners

The cloud capp'd towers

Also from The Tempest, these words are part of a speech by Prospero. The opening chords themselves seem to be suspended in the air, conjuring up images of towers and temples and 'the great globe itself'

Over hill, over dale

Words spoken by a fairy to Puck, in A Midsummer Night's Dream, you can easily imagine the fairies skipping through the meadows

Three songs - Eric Whitacre (1970-)

One of the most popular and performed composers of our generation, Whitacre's works have been commissioned by the likes of the King's Singers and the London Symphony Orchestra, and performed all over the world

Go, lovely Rose

The first piece of choral music Whitacre ever wrote, for his University choir. The words are by Edmund Waller, an English poet and politician from the 17th Century

With a lily in your hand

Written (along with another piece, not performed here) to join Go, lovely Rose to make up the set of Three Flower Songs which kick-started Whitacre's composing career. The words are by Federico García Lorca, the Spanish poet of the early 20th Century

Sleep

Composed in 1999, originally to words by Robert Frost, but later to these words by Charles Anthony Silvestri, an American poet born in 1965

Interlude:

Three Betjeman Songs - Madeleine Dring

Kat Penn, Bethan Davies and Tania Pratt - sopranos

Lo, the full, final sacrifice - Gerald Finzi (1901-1956)

The Reverend Walter Hussey (1909-1985) was an Anglican clergyman who had a great fondness for the Arts and commissioned many well-known pieces, including Britten's Rejoice in the Lamb, which we sang last term, Bernstein's Chichester Psalms, and this piece. Lo, the full, final sacrifice was written in 1946, the words are by Richard Crashaw, a 17th Century English poet, and are in fact translations of Latin hymns by the 13th Century saint, Thomas Aquinas

INTERVAL

Cargoes - H Balfour Gardiner (1877-1950)

Composed in 1912, this one of few surviving works by Balfour Gardiner, who's best-known for his Evening Hymn, a favourite of Anglican Choral Evenings. The words are by John Masefield and they lend themselves beautifully to some wonderful word-painting

Three Songs of Courage - George Dyson (1883-1964)

Dyson is also best-known for his Church music, in particular his Evening Canticles in D and F, which are mainstays of the Anglican Choral repertoire.

Valour

Composed in 1934, this was actually the last of the three Songs of Courage to be composed, although Dyson put it first when he gathered the pieces together into a collection. The words are well-known, from John Bunyan's The Pilgrim's Progress

The Seekers

This was the first piece of the three in this collection to be written, in 1923. It's an absolute all-time favourite of mine - John Masefield's words are beautiful and the tune does them real justice

Reveille 1926

Joyous and lively, this piece was composed in 1926. The words come from A E Housman's A Shropshire Lad and, combined with the tune, are compelling - 'Morns abed and daylight slumber were not meant for man alive' can even almost convince me, for whom the lie-in is the most important part of the day!

My love is like a red, red rose - Trad. Scottish arr.
Jonathan

Rathbone

These well-known words are from Robert Burns, the 18th Century Scottish poet, and the tune is the traditional one, arranged beautifully for four-part choir.

Interlude:

Qui Vive (Grand Galop de Concert) - Wilhelm Ganz

Louise Rapple and Charlie Arbuthnott - piano

Excerpts from The Pirates of Penzance - William S Gilbert (1836-1911) & Arthur Sullivan (1842-1900)

Pirates was the fifth collaboration between Gilbert & Sullivan, and was premiered in New York in 1879, and in London in 1880. It remains one of their best-loved and works. Andy Button (baritone) becomes a Major-General for the evening, and will perform the hilarious and extremely fast I am the very model of a modern Major-General with the help of a chorus of his daughters and a band of Pirates. We will then continue to the end of Act I, including Oh men of dark and dismal fate, I am telling a terrible story, Hail Poetry, Oh happy day with joyous glee, and Pray, observe the magnanimity.

Major-General - Andy Button

Pirate King - Patrick Moore

Samuel - Graham Watt

Frederick - Simon Eastwood

Ruth - Sarah Finch

Mabel -

Edith -

Kate -