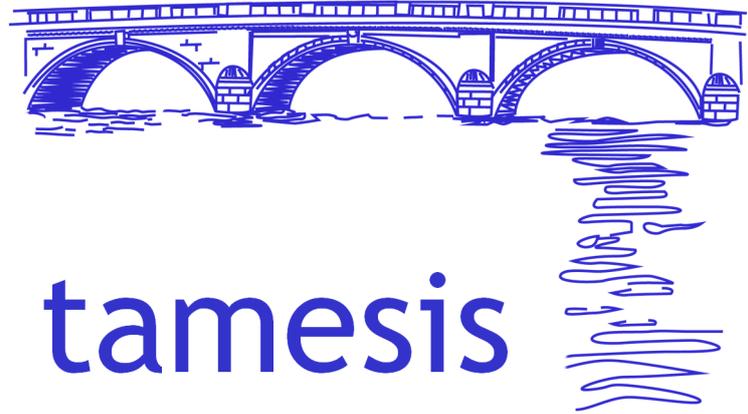




Louise read Music and French at Reading University, specialising in performance. She studied conducting at the Conservatoire de Pau in France during her year abroad, and returned to direct the Reading University Singers for two years.

Having graduated, Louise spent seven years in Church music as organist at two Berkshire Churches. She founded Tamesis in 2003. She also directs Tamesis Cathedral Singers, an occasional choir which sings Cathedral Evensongs twice a year. She is in demand locally as a deputy conductor, and enjoys the challenge of stepping in when other choir directors are indisposed.

Louise works full-time at Shiplake College as a musician, a teacher and an administrator. As part of her work there she runs the College Chamber Choir and Shiplake Community Choir, a choir for singers of all ages and abilities, singing a mainly popular repertoire. She is a regular panellist on Radio Berkshire, where she tries her hardest to appear both cultured and funny, not always succeeding. In January she started a new Community Choir in the village of Hagbourne in South Oxfordshire, which is so far proving to be a great success. Do get in touch if you are interested in joining any of Louise's choirs!



tamesis

chamber choir

director - Louise Rapple Moore
www.tamesischamberchoir.co.uk

presents

There is sweet music

Saturday 14th November 2015
 7:30 pm
 Greyfriars Church, Reading



Forthcoming events

Visit www.tamesis.co.uk for latest news and tickets

Saturday 12th March 2016
Tamesis Spring Concert

Just a date for your diaries—the details are yet to be finalised but this will be a concert of classical and sacred music with organist Simon Dinsdale

Friday 6th May 2016
 Queen Anne's School, Caversham
Music for May evening

We join local concert pianist Anita d'Attellis and the choir of Queen Anne's School for this fundraising concert for Sue Ryder

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Tamesis Chamber Choir

Sopranos

Miranda Bradshaw
Clare Garner
Katie Johnston
Julie Kench
Vicky Mason
Anne Owen
Claire Pollard
Tania Pratt
Kate Whiting
Tamsyn Wilson

Tenors

Tim Beavan
Nick Brown
Simon Eastwood
Laurence Hicks
Jude Watts

Altos

Sarah Finch
Charlie Gregory
Charlie Hobson
Emily King
Alison Wilkins
Catriona Wilson

Basses

James Allen
Steve Block
Andy Button
John Cobb
Ed Hobson
Patrick Moore

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 4279 or email lourap@gmail.com.

Tamesis Orchestra

Conductor: Simon Eastwood

Violins: James Allen, Tim Beavan, Charlie Hobson, Katie Johnston, Anne Owen
Cellos: Miranda Bradshaw, Jude Watts, Kate Whiting, Tamsyn Wilson
Flutes: Sarah Finch, Vicky Mason, Alison Wilkins, Catriona Wilson
Clarinets: Clare Garner, Tania Pratt, Louise Rapple Moore
Tenor saxophone: Charlie Gregory
Trumpets: Steve Block, Laurence Hicks
French horn: John Cobb
Trombone: Patrick Moore
Timpani: Andy Button
Percussion: Julie Kench, Claire Pollard
Piano: Ed Hobson

sidered to be the father of the modern classical guitar movement. I am more likely to be found playing jazz, rock or funk guitar so this is a rare and pleasant opportunity to perform on classical guitar.

Berceuse from *The Dolly Suite* - Gabriel Faure (1845-1924)

Charlie says: I fear I may be showing my age, but this tranquil piece transports me back to my (very early, honest!) childhood and the theme music to the radio programme *Listen with Mother*, which aired between 1950 and 1982. Ever since I discovered it was a piano duet, I've been hoping to persuade someone to play it with me. I'm glad Louise accepted the greater challenge of the secondo part!

A Departure - Gavin Bryars (born 1943)

Jude says: I found Gavin Bryars' music while searching for recordings of an old friend who's gone on to great things as a sought-after tenor. The effects of a harsh environment and resilience of spirit in the face of a changing world shape Scottish poet George Bruce's lyrics from *Five Songs from the Northern Seas*. Originally a jazz bassist, Bryars writes with great colour and I'm haunted by the ambiguity in this piece. Where is the Short Man going? Abandoning his livelihood to the soft country fields or returning to the crashing peril of the waves? Intriguing...

Dream a little dream of me arr. Robert Isaacs

Kate says: Having grown up to the dulcet tones of Mama Cass (The Mamas and the Papas) crooning this song to her man, it seemed an obvious light music choice for a university group I sang with. This arrangement by Cornell professor of choral music Bob Isaacs has since been passed around my singing friends for weddings and special occasions. It's a treat to share it with Tamesis friends and supporters tonight - I hope we do Mama Cass justice!

Tamesis Orchestra

The Tamesis Chamber Orchestra presents its inaugural public performance this evening. We've marvelled for a long time at the scope of musical talent within our choir and are fortunate to be able to muster a relatively balanced ensemble, with all orchestral sections represented!

Earlier this year, we held a social get-together of instrumentalists and had such a good time busking our way through some orchestral arrangements that we decided to take matters a little more seriously and to rehearse a piece for this concert.

American bandmaster Harold Walters (1918-1924) composed **Instant Concert** for concert band. We have therefore adapted some parts to fit our ensemble tonight. The piece is a staple of the concert band repertoire - a fabulously energetic gallop through 30 well-known classical and light entertainment melodies in just over three minutes. See if you can spot them all!

A big thank you

to Deborah and the authorities here at Greyfriars for the use of this lovely Church and for making us so welcome. Thanks also to Charlie Hobson for the enlightening and entertaining programme notes.

Ensemble pieces

A few words from the performers to introduce the pieces they've chosen...

Let the bright Seraphim from *Samson* - George Frideric Handel (1665-1759)

Julie says: I vividly remember this being sung at Charles and Diana's wedding by Kiri te Kanawa. Even more memorably, I chose this music to be sung at my own wedding! I jumped at the chance to perform it as I don't often get to sing with a trumpeter. It's a very uplifting piece - Handel at his best.

Vocalise - Sergei Rachmaninoff (1873-1943)

Tamsyn says: This was originally written for voice and piano (though with no lyrics, just one vowel sound) so it feels apt for a choral concert. I love the longing melody and shifting harmonies. It's been arranged for many combinations of instruments but I think it sounds wonderful on the cello. I've enjoyed listening to it for years and thought it was about time I performed it myself.

Solace (A Mexican Serenade) - Scott Joplin (1867/8-1917)

Louise says: This is my mum's favourite Scott Joplin piece. It was made famous in the film *The Sting*. It's different from most of Joplin's other work - it's not fast ragtime like *The Entertainer*, *Maple Leaf Rag* and his other well-known tunes. It has a laid-back, habanera-type feel, which makes it more relaxing to play - and easier for someone with hands as small as mine!

Sull'aria? Che soave zeffiretto from *The Marriage of Figaro* - Wolfgang Amadeus Mozart (1756-1791)

Katie and Miranda say: This is the "letter duet" - the Countess Almaviva is trying to catch her unfaithful husband in the act. She sings with Susanna, her servant, to whom she's dictating the invitation to a tryst that she hopes will trap him. It's been made famous in *The Shawshank Redemption*, where it's played over the prison loudspeakers. In the film, Morgan Freeman's character Red says that it sounds like it's about "something so beautiful it can't be expressed in words..." We agree - the harmonies are gorgeous.

The Acrobat - JA Greenwood (1876-1953)

Patrick says: This is one of the iconic pieces in the solo trombone repertoire. It's a great showcase for the signature trombone move, the glissando (slide)! Greenwood was a brass band conductor with a reputation as a bit of a slave-driver. We don't know much about him but his memory is kept alive in this famous piece. Some of you might recognise it as the theme music for the 1980s childrens' TV show *Johnny Briggs*.

Siesta from *Summer Music* - Richard Rodney Bennett (1936-2012)

Alison says: This is a lovely chilled out piece that I've enjoyed both playing on the flute and teaching. Richard Rodney Bennett wrote it as part of a series for advanced learners to bridge the gap between learning an instrument and playing concert repertoire. I'm happy to have a change and take the piano part tonight while Vicky plays the flute.

Romanza, arr. Manuel Ponce (1882-1948) from themes by Paganini

Patrick says: This is possibly the best-known piece of classical guitar music. It was introduced to the world by the famous Spanish guitarist Andres Segovia, who's con-

Programme

Three songs of the sea:

Full fathom five	Wood
Cargoes	Balfour-Gardiner
Sir Patrick Spens	Pearsall

Let the bright seraphim Handel

Organ: John Cobb, trumpet: Steve Block, soprano: Julie Kench

Vocalise Rachmaninov

Cello: Tamsyn Wilson, piano: Louise Rapple Moore

Solace (A Mexican Serenade) Joplin

Piano: Louise Rapple Moore

Sull'aria? Che soave zeffiretto Mozart

Sopranos: Miranda Bradshaw and Katie Johnston,
piano: Alison Wilkins

Three Elgar part-songs:

My love dwelt in a northern land
As torrents in summer
There is sweet music

The Acrobat J A Greenwood

Trombone: Patrick Moore, piano: Louise Rapple Moore

Interval

Four songs of nature:

Lay a garland	Pearsall
The hills	Ireland
Go, lovely rose	Thiman
The bluebird	Stanford

Siesta from *Summer Music* Bennett

Flute: Vicky Mason, piano: Alison Wilkins

Romanza Paganini arr. Ponce

Guitar: Patrick Moore

Berceuse from *The Dolly Suite* Fauré

Piano: Charlie Hobson and Louise Rapple Moore

A departure Bryars

Tenor: Jude Watts, piano: Alison Wilkins

Dream a little dream of me Andre/Schwandt/Kahn

Sopranos: Claire Pollard, Kate Whiting
Altos: Louise Rapple Moore, Alison Wilkins

Three London Songs Kelly

Missing

Dusk

Fruit Machine

Instant Concert Walters

Tamesis Orchestra

Notes on the programme

Tonight, we treat you to a diverse programme of chamber music, performed by the choir, instrumental and vocal ensembles and, finally, Tamesis Orchestra.

Choral pieces

Our choral selections tonight are all partsongs. The genre became popular in the early 19th Century, when the fashion for madrigals was revived, with Madrigal Societies springing up around the country. Contemporary composers rose to the occasion to write new partsongs, which imitated the madrigal's style.

Three songs of the sea

Charles Wood (1866-1926) set the well-known Shakespearean text **Full fathom five**, from *The Tempest*. Written around 1890, the rich harmonies and upbeat tempo reflect his expert knowledge and passion for Tudor polyphony, nurtured as an organ scholar and musical director at Cambridge University. There he taught harmony and counterpoint and became Professor of Music, following in the footsteps of his teacher and mentor, Stanford.

A fatalistic ballad about the ill-fated fortunes of the great seafarer, **Sir Patrick Spens**, there are many versions of this famous text. Although fictional, it has some roots in recorded history, dating as far back as the 13th Century, tracing courtly voyages between Scotland and Scandinavia. Amateur English composer Robert Pearsall (1795-1856) set it as he gained renown for his madrigals and part songs in the 1830s.

Composed in 1912, **Cargoes** is one of few surviving works by H. Balfour Gardiner (1877-1950). He's best known for his *Evening Hymn*, a favourite of Anglican Choral Evensongs. John Masefield's poem lends itself beautifully to some wonderful musical word-painting, with the pace and style of each verse reflecting a different vessel and its progress.

Three Elgar partsongs

Although better known for his large-scale works, Sir Edward Elgar (1857-1934) wrote a large body of songs, around one hundred in his lifetime. His partsongs are renowned for their delicacy and inventiveness. It's said that he often wrote them as a means of relaxation, to break the intensity of composing his longer works.

My love dwelt in a northern land (1889) is one of these. Andrew Lang's chivalric poem *Romance* takes us to Scandinavia. Lang was reluctant to let Elgar use his text, so that Elgar asked his wife Alice to write alternative words. Lang only gave permission "with bad grace" according to Elgar, later on. It's not clear why - perhaps because Elgar takes some liberties with the words to enhance his beautiful musical setting.

As torrents in summer is an extract from Elgar's oratorio *King Olaf* (1896), a marvellously rip-roaring story of the battle between Norse Gods and Christianity, with a libretto by Longfellow. It is pivotal in the oratorio, weaving earlier themes into an expressive conclusion about the greatness of God, before the final chorus.

There is sweet music (1907) takes its lyrics from Alfred Lord Tennyson's *The Lotos-Eaters*. The female voice parts are written in a key one semitone above the male voice parts, which has made for some interesting

times in rehearsal! Elgar was very pleased with the dramatic effect and called it "a clinker, and the best that I have done."

Four songs of nature

One of the most loved English madrigals, Pearsall's **Lay a Garland** was written in 1840, based on a poem from the seventeenth century play *A Maid's Tragedy*.

Twentieth century English composer John Ireland (1879-1962) is sometimes described as an English impressionist, because he uses complex harmonies and subtle musical colouring which, despite his love of the English countryside, owe something to European influences. His partsong **The Hills** sets James Kirkup's text. He wrote it for *A Garland for the Queen*, the collection of choral songs commissioned for the Queen's 1953 coronation.

A musician and academic, Eric Thiman (1900-1975) was most prolific as a composer of choral, organ and solo vocal music. **Go, lovely rose** is a relatively early work, performed from 1927. Edmund Waller's seventeenth century lyrics aim to persuade a bashful young woman to allow herself to be courted and to enjoy life's pleasures before age withers her beauty.

Sir Charles Villiers Stanford (1852-1924) takes **The Bluebird** by Mary Coleridge and sets the words for soaring soprano solo, accompanied homophonically by the choir in what some would call his signature form. He creates a beautiful, calm piece that captures the tranquil stillness of the lake below the hills.

Three London songs

Bryan Kelly (born 1934) is a prolific composer of light orchestral music, said to enjoy exploring many different genres.

The lyrics to all three songs are written by John Fuller (born 1937), academic, poet, author, publisher and editor. There are echoes of Eliot's *The Waste Land* in their micro-portraits of aspects of London life - blending the prosaic and everyday (baked beans, cardigans, veal and ham pie, babycham, a honky-tonk piano - or pianner!) with the grandiose and abstract (truth, regret, love, mourning and death.)

Missing is a bleak ode to the misery of isolation in London, with some humorous touches. Kelly uses musical discord and jarring intervals in the solo to evoke regret and disillusionment.

In **Dusk**, Kelly uses the dramatic idiom of the funeral march to underscore Fuller's poem of metaphors for the portentous way that night falls on the capital. A 'pianist about to play Busoni' is just one of the images evoked. Having checked this reference, we now appreciate the apprehension of the performer preparing to play one of Busoni's highly challenging, lengthy and virtuosic meta-tonal piano works!

The third song, **Fruit Machine**, provides a little light relief and demonstrates Kelly's musical appreciation of Fuller's poetic humour. The lyrics relate the experience of an amateur gambler and aspiring Lothario playing the one-armed bandits around London. His glee when he achieves a win culminates in a tipsy stagger home on a Saturday night: Kelly reflects this wittily in the fast, stop-start series of scales that brings the piece to a close.