



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 Head of Careers. 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. In 2015 she founded the Hagbourne Community Choir, near Didcot, another thriving local choir. She is a regular panellist on Radio Berkshire, where she tries her hardest to appear both cultured and funny, not always succeeding. In 2013 she was named Cultural Woman of the Year at the Sue Ryder Women of Achievement awards. Do get in touch if you are interested in joining any of Louise's choirs!

Judith Creighton has been playing the piano for as long as she can remember and studied Music and German at the University of Southampton where she specialised in piano accompaniment. She has gone on to work with numerous soloists and choirs, as well as working as a cocktail pianist. Judith currently teaches piano and accompanies several local choirs for rehearsals and concerts, including Shiplake and Hagbourne Community Choirs, also directed by Louise. She first got involved with Tamesis in 2006 when she was asked to play for 'Captain Noah and his Amazing Floating Zoo' and she has played for them regularly ever since. She loves playing the piano for musicals, highlights including 'West Side Story' at the Hexagon and 'Into the Woods'. She also plays for Classical Ballet exams and is always up for the next accompanying challenge!

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-auditition formally each September but do sometimes have vacancies during the year, so if you are interested in singing with us, contact Louise on 0118 947 2096 or email lourap@gmail.com.

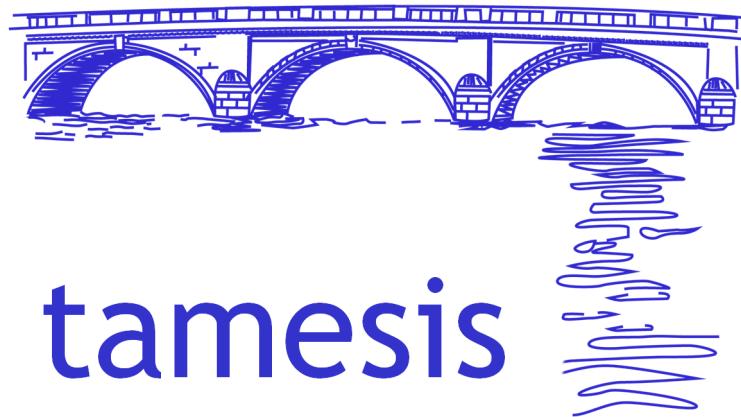
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tamesis chamber choir

director—Louise Rapple Moore

pianist—Judith Creighton

www.tamesischamberchoir.co.uk

presents

Places and Spaces

Sunday 25th June 2017
4:00pm
Queen Anne's School,
Caversham

and

Saturday 1st July 2017
7:30pm
St Endellion Church, Cornwall





Tamesis Chamber Choir

Sopranos

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

Altos

Sarah Finch
Charlie Hobson
Emily King
Tessa Pestridge
Elysia Roberts
Alison Wilkins
Catriona Wilson

Tenors

Tim Beavan
Nick Brown
Simon Eastwood
Aled Elmore
Laurence Hicks

Basses

James Allen
Andy Button
John Cobb
Edward Hobson
Trevor Mansfield
Patrick Moore

Next Concert

Visit www.tames.is for latest news and tickets

Saturday 14th October 2017, 7:30pm
Reading University Great Hall,
London Road, Reading

Bernstein: Chichester Psalms
Vaughan Williams: Toward the
unknown region
Lauridsen: Lux Aeterna
Strauss: Tod und Verklärung

with Aldworth Philharmonic Orchestra

We are delighted once again to be collaborating with the marvellous Aldworth Philharmonic Orchestra in a concert which will showcase both ensembles. A not-to-be-missed experience and we look forward to seeing you there!

The lark in the clear air

trad.
arr. Donald Cashmore (1926-2013)

This traditional Irish melody uses words by Sir Samuel Ferguson (1810-1886), an Irish poet, barrister, artist and public servant whose poetic style marks him out as a forerunner of Yeats. Ferguson matched the poem to one of his wife's favourite tunes, variously known as *Kathleen Nowlan* and *The Tailor's Son*.

Donald Cashmore founded the City of London Choir, and arranged *The lark in the clear air* for SATB in 1962. The gentle rise and fall of this melody evokes a calm summer's evening, as a man prepares to profess his love to his sweetheart. The joyful final stanza declares his conviction that his petition will be met with delight, with a bright future reflected in the affirming song of the lark.

Scarborough fair

trad. arr. Stephen Tyler

This English ballad takes us to Scarborough on the North Yorkshire coast. Its melody dates back to the middle English period and uses the Dorian mode in a manner typical of that time. There are many variations of the lyrics, evolved over centuries. The story deals with impossible challenges set by a man for his former love, presumably to avoid having to marry her. The song has been much-recorded, perhaps most famously by Simon and Garfunkel, featuring in the soundtrack to the 1968 film *The Graduate*.

This version connects us to our home town of Reading via the arranger, Stephen Tyler, the founder and former director of local choir A440. The complex piano part provides contrast to the simplicity of the vocals, with sound and tension growing through the verses to the ironic "Dear" in the final verse, emphasising the doomed nature of the relationship.

The long day closes

Arthur Sullivan (1842-1900)

This part song, with text by Henry Fothergill Chorley, was published in 1868. With the growth of choral societies during the Victorian era, part songs became popular throughout Europe. They are written for several vocal parts, the highest singing the melody while the other voices accompany, rather than each part having independent lines, as in a madrigal.

Sullivan wrote most of his twenty part songs prior to the beginning of his long and famous collaboration with W.S. Gilbert. *The long day closes* is Sullivan's best-known part song. It begins with a powerful evocation of the beauty and sadness of night falling in the lonely countryside. Its wistful harmonies and expressive meditation on death mean the song is often used in remembrance. It was often sung at funerals of members of the D'Oyly Carte Opera Company, famous performers of Gilbert and Sullivan's operettas.

Blue skies

Irving Berlin (1888-1989)
arr. Steve Zegree (1953-2015)

The wide space of the blue sky above brings us to this song, composed in 1926 as a last-minute addition to the Rodgers and Hart musical *Betsy*. Although the show only ran for 39 performances, *Blue skies* was an instant success, with audiences on opening night demanding 24 encores of the piece.

Blue skies is one of many songs whose lyrics use the bluebird as a symbol of happiness. Versions have been recorded by dozens of celebrated vocalists and ensembles, from Bing Crosby and Frank Sinatra to Eva Cassidy and Groove Armada, with a version by Sharon van Etten featuring in a 2015 advert for Corona lager.

Arranger Steve Zegree was a celebrated American music academic and jazz musician who conducted the World Youth Choir at the 2008 Olympics. Author of two "definitive" books on jazz singing, it's no surprise his arrangement is satisfying both to sing and to listen to.

CAH, June 2017

A big thank you
to Queen Anne's School for the use of their lovely hall
to Ian Sandbrook and everyone at Endellion
for the use of their beautiful Church
and to everyone at both venues for being
so helpful and welcoming.

Country Gardens

Percy Aldridge Grainger (1882-1961)
arr. David Tall (b.1941)

Country Gardens is an English folk tune collected by Cecil Sharp and arranged for piano in 1918 by Grainger. It's often mistakenly called *English Country Garden* and some may remember a lavatorial set of schoolyard lyrics relating to this! Grainger's arrangement for piano and orchestra is a favourite with orchestras, and it's also popular with Morris dancers. For the sake of our audience, our performance will feature neither playground doggerel nor folk dance!

Arranger David Tall is a formidable academic, but not in the field of music! He is Emeritus Professor of Mathematical Thinking at Warwick University. A self-taught musician, he achieved great success as a violinist, singer and conductor. Tall founded the Percy Grainger Society in 1978 and has played an active part in promoting the composer's work. His arrangement is neatly patterned, simple and fun, using the choir's voices without words to provide an effective instrumentation to the melody.

Birthday Madrigals

John Rutter (b.1945)

The *Birthday Madrigals* were commissioned in 1995 by former King's Singer Brian Kay to celebrate the 75th birthday of jazz pianist George Shearing. Rutter took *It was a lover and his lass*, which he had written in 1975, and added four new pieces to make up the set. In tribute to Shearing, he draws on a lively crossover jazz style for the more exuberant madrigals, contrasting delightfully with the two reflective pieces that separate them.

The texts of all the songs are taken from the original madrigal era: *It was a lover and his lass* has words by Shakespeare; *Draw on sweet night* is thought to be by John Wilbye; *My true love hath my heart* has text by Sir Philip Sidney; and *When daisies pied* is again by Shakespeare.

Come live with me is a clever amalgamation of two poems. Marlowe's *The Passionate Shepherd To His Love* provides the men's imploring text. The ladies are pitted against them with words from Walter Raleigh's poem *The Nymph's Reply To the Shepherd*, written in response to Marlowe's poem. Being pragmatic, she is only prepared to live with the shepherd if, as she says, 'youth could last and love still breed, had joys no date nor age no need...' Will there be a happy ending? You must decide!

The countryside is prominent in the three livelier texts, with their pastoral settings. The other two focus on more abstract themes of romantic anguish and adoration. In all the "country matters", the headlong passion and energy of young lovers are revealed by Rutter's playful jazz progressions and driving syncopations, exuberant bursts of song, harmonic climaxes and musical afterglows.

Linden Lea Ralph Vaughan Williams (1872-1958)
arr. Arthur Somervell (1863-1937)

Linden Lea, from 1901, is an original composition in folk-song style. It was RVW's first popular success. The words, by vicar William Barnes, avoided any trace of Latin, Greek or other foreign influence to create a pure English style that could be understood by those without a classical education.

Somervell's SATB arrangement was published in 1912. Renowned as a composer of miniatures and song cycles, Somervell was born in the Lake District, so perhaps the beautiful sylvan lyrics spoke to him particularly and inspired his lilting and peaceful harmonies.

Programme

Sumer is icumen in

traditional

Songs and cries of London town

Chilcott

1. Come buy
2. The flower of cities all
3. London bells
4. Westminster Bridge
5. Good morrow

Piano: Judith Creighton and Alison Wilkins

Swimming over London

Chilcott

The Hills

Ireland

The blue bird

Stanford

A nightingale sang in Berkeley Square

Sherwin

Country Gardens

Grainger arr. Tall

Interval

Birthday Madrigals

Rutter

1. It was a lover and his lass
2. Draw on, sweet night
3. Come live with me
4. My true love hath my heart
5. When daisies pied

Linden Lea

Vaughan Williams arr. Barnes

The lark in the clear air

Trad. arr. Cashmore

Scarborough fair

Trad. arr. Tyler

The long day closes

Sullivan

Blue skies

Berlin arr. Zegree

Interludes

Interludes of solo items will take place at various points in both concerts; at Queen Anne's they will be performed by pupils of Queen Anne's School and Shiplake College, and at Endellion they will be performed by members of the choir

Notes on the programme

Sumer is icumen in trad., author unknown

A medieval English round dating from the mid-13th century, this piece is one of the oldest known musical compositions. The words are in the Wessex dialect of Middle English. Bella Millett's 2003 translation of its rustic, pastoral words is: "Summer has arrived, sing loudly, cuckoo! The seed is growing, the meadow is blooming and the wood is coming into leaf now. Sing, cuckoo! The ewe is bleating after her lamb, the cow is lowing after her calf, the bullock is prancing, the billy-goat farting, sing merrily, cuckoo! You sing well, cuckoo - never stop."

For our purposes, this piece neatly straddles the spaces of the countryside in its lyrics and the town of our origins: the earliest known copy of the composition was found at Reading Abbey. It's now preserved in the British Library and is sometimes referred to as the *Reading Rota* due to its provenance. You could call it the original summer anthem; it could doubtless be heard blasting from many a tavern doorway in medieval summers!

Songs and cries of London town

Bob Chilcott (b.1955)

We're in the heart of ancient London with Chilcott's 2001 cantata, paying a splendid homage to London's heritage. The piano duet accompaniment gives the settings extra interest and appeal, with a mixture of percussive and ethereal textures to suit the mood of each movement. The words and inspiration for the energetic outer movements come from the 17th-century *The Cries of London* by Orlando Gibbons. Chilcott says: "I love the character, colour and humour of the poems and have tried to reflect these characteristics with bustling, rhythmic music."

The second movement sets words from the 15th century by William Dunbar: Chilcott notes the irony that such an empathetic view of London is described by a Scotsman! The middle movement uses the traditional *Oranges and Lemons*, with the urgent, percussive piano duet beneath it contrasting beautifully with the simple rhyme. Some of the words may be unfamiliar compared to our modern version: listen out for "old father bald-pate" and the great bell not of Bow, but of "Paul's".

The fourth movement sets William Wordsworth's poem *Composed upon Westminster Bridge, September 3, 1802*. Chilcott captures the splendour of the scene in chordal sequences that evoke "the beauty of the morning" and the growing wonder of each successive edifice, from ships and towers to exotic theatres and temples. The piano score provides the flow of the steady, peaceful river throughout.

We have really enjoyed the contrasting movements and earthy humour in some of the street cries. Listen out in the first movement for offers to cut your corns or mend your horns, and for the good sausage (and it be roasted), in the last movement. There are also useful tips about avoiding soot in one's porridge when the chimney sweep calls!

Swimming over London

Bob Chilcott (b.1955)

Swimming over London was originally written in 2010 for the King's Singers with whom Bob Chilcott sang tenor. We are big fans of Chilcott's contemporary choral music: we recorded his expressive *Requiem* on our 2012 CD *Remembrance* and appreciated his personal praise for our performance.

This piece is a vivid musical depiction of the colourful dreamscape created in Charles Bennett's poetic text. The solo tenor floats soulfully over the soft, jazz harmonies of the choir, narrating a dreaming

woman's voyage across London's sky. The lyrics seem to evoke a longing to escape the city for the coast (for our theme, from place to space), with the dreamer seeing urban wildlife rather than buildings and streets, drawn on through the night, pointed by rooftop aerials, to the sea, where she "sings to the stars like a mermaid."

The Hills

John Ireland (1879-1962)

John Ireland was an English composer and music teacher, best known for piano miniatures and solo songs. His style is described as English Impressionism, with his own unique twist via French and Russian influences. He composed the much-loved hymn tune for *My Song is Love Unknown*.

English poet James Kirkup became infamous in 1977 for his part in the last British prosecution for blasphemy, because of a poem he published in the *Gay News*. Mary Whitehouse brought the case, and despite defence and testimony from John Mortimer, Bernard Levin and Margaret Drabble, the judge ruled in favour of Whitehouse. Kirkup's 2009 *Guardian* obituary laments this: "Though perhaps best known as a poet, he was also an accomplished translator, a fine travel writer, a dramatist and an autobiographer of distinction. His varied achievements have unfortunately been overshadowed [by the blasphemy case]."

Kirkup's poem, *The Hills*, delivers a profound sense of wonder at the majesty of the natural world. Ireland's setting is beautifully programmatic, bringing out the drama of Kirkup's gale, ice and fire and contrasting it with the tranquil spirituality of the vast and timeless rocks and hills.

The blue bird

Charles Villiers Stanford (1852-1924)

Stanford's *The Bluebird* sets words by Mary Coleridge in an impressionistic style to create a beautiful, calm piece that really captures the stillness of the lake below the hills. It's a traditional part song, with the soloist carrying the soaring melody that evokes the bird's joyous flight, supported gently by the choir's earthbound harmonies.

Stanford composed about 200 works in his lifetime, including about 40 choral pieces and nine operas. Most of his secular works declined in popularity after his death. He was a controversial figure in music circles, accused by critics of writing music that lacked passion, despite its technical brilliance. *The Bluebird* does not suffer from this: every note evokes peace or joy and paints a vivid picture of the idyllic and tranquil countryside.

A nightingale sang in Berkeley Square

Manning Sherwin (1902-1974)

This popular London-based romantic song was written in 1939 and became a wartime favourite. It conjures a tender sense of nostalgia, harking back to a time when lovers could share a tryst in Mayfair serenaded by a nightingale rather than a bombing raid. The style imitates American popular songs of the time and it became a favourite in the USA.

The lyrics are by Birmingham-born Eric Maschwitz, who also wrote *These Foolish Things*, with music by American composer Manning Sherwin. During the war, Maschwitz worked in army intelligence and Sherwin came to Britain to work in cinema, providing scores for wartime comedy features. This piece is their most famous legacy. It became a jazz staple and has been recorded by everyone from Nat King Cole to Glenn Miller. Petula Clark sang it in London for the 60th anniversary of the end of World War II and Katherine Jenkins delivered it on the 70th anniversary of VE Day at Horse Guards Parade.