



tamesis

chamber choir

director—Louise Rapple Moore
pianist—Judith Creighton
www.tamesischamberchoir.co.uk



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presents

Trilogies

www.tamesischamberchoir.co.uk

Sunday 24th June 2018
4 pm
Queen Anne's School,
Caversham





Tamesis Chamber Choir

Sopranos

Miranda Bradshaw
Clare Garner
Louise Hill
Julie Kench
Vicky Mason
Anne Owen
Tania Pratt
Alison Wilkins
Tamsyn Wilson

Altos

Sarah Finch
Charlie Hobson
Emily King
Tessa Pestridge
Elysia Roberts
Lizzie Tyler

Tenors

Tim Beavan
Nick Brown
Simon Eastwood
Aled Elmore
Laurence Hicks

Basses

James Allen
Andy Button
John Cobb
Andrew Grigg
Edward Hobson
Trevor Mansfield
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 947 2096 or email lourap@gmail.com.

A big thank you

to the team at Queen Anne's for the use of this beautiful hall and for being so helpful and welcoming.

Thanks also to the ever-helpful Andy Wears, our graphic designer and artworker who designs all our posters, flyers and banners.
www.andywears.portfoliobox.me

Louise Rapple Moore began learning piano at six and sang in a Church choir from seven. She read Music and French at Reading University, specialising in performance. She studied conducting at the Conservatoire de Pau in southern France, and returned to direct the Reading University Singers for two years.

Louise spent several years in Church music as an organist and choir director and then founded Tamesis in 2003. She also directs Tamesis Cathedral Singers, an occasional choir that sings Cathedral Evensongs twice a year. She is in demand around the Berkshire area as a deputy conductor, and enjoys the challenge of stepping in when other choir directors are indisposed.

Louise is founder and director of Shiplake Community Choir and Hagbourne Community Choir, both choirs for singers of all ages and abilities singing a mainly popular repertoire. In October 2013 she was delighted to be recognised for both her work as a Choral Director and her charitable fundraising efforts by being named Creative Woman of the Year in Sue Ryder's annual 'Women of Achievement' awards at the Madejski Stadium in Reading. In the spring of 2017 she gained her LRSM in Choral Conducting via the Advanced Conducting Course with the Association of British Choral Directors.

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 Louise's Shiplake and Hagbourne Community Choirs. 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!

Kelly sets twentieth century poet John Fuller's poems with an inspired empathy for their subject matter and mood. It's not clear whether Fuller wrote the poems to Kelly's brief and hence named them *Three London Songs*, or if Kelly read them and then chose to set them. The scores were first published in 1969.

Missing describes the failure of a move to London to live up to its promises and the regret of the narrator for rejecting homely mundanities in favour of this "dog's soup." *Dusk* is a dramatic evocation of evening falling on London, using a series of metaphors, reflected in the music - listen for the particularly effective funereal cortege as it "rumbles slowly down to Piccadilly." *Fruit Machine* is a humorous take on an aging East London Lothario's quest to woo the "dollies" by impressing them with his skills on the one-armed bandits. When luck is on his side, a run of success leads to a tipsy seduction, with a "Whoops up the Saturday stairs!"

Classic FM describes Kelly as "a prolific composer of light orchestral music" and "highly accessible." This - misleadingly - makes his work sound rather facile: while expressive and entertaining, the *Three London Songs* are far from easy to perform, which might explain why they're not better known!

CAH, June 2018

Dates for your diaries

Visit www.tamesis.is for latest news and tickets

Saturday 20th October 2018, 7:30pm
Reading University Great Hall

Mahler's 3rd Symphony

We are delighted to be working with the marvellous Aldworth Philharmonic Orchestra for Mahler's epic third symphony. The scoring includes a ladies' choir and our Tamesis sopranos and altos will be taking part in what promises to be an exhilarating experience.

Sunday 11th November 2018, 4pm
Venue to be arranged

We will remember them

Please join us for the Tamesis autumn concert, held on the 100th anniversary of the armistice of the First World War.

Friday 14th December 2018, 7:30pm
Eton College Chapel, Eton

Thames Hospice Christmas Carols

We are excited to be returning to Eton College this Christmas to sing carols at a very prestigious carol service with celebrity readers and opera singer Sir Thomas Allen.

Programme

Three Motets, op.38

Charles Villiers Stanford

Justorum animae
Coelos ascendit hodie
Beati quorum via

Three Shakespeare Songs

Ralph Vaughan Williams

Full fathom five
The cloud-capp'd towers
Over hill, over dale

Interlude:

Soave sia il vento from *Così fan tutte*

Wolfgang Amadeus Mozart

Sopranos—Clare Garner and Anne Owen
Bass—James Allen
Piano—Alison Wilkins

Three Nocturnes

Morten Lauridsen

Sa nuit d'été
Soneto de la noche
Sure on this shining night

Interlude:

String Trio no.1 in B flat

Franz Schubert

Violin—Anne Owen
Viola—Louise Hill
Cello—Tamsyn Wilson

Three London Songs

Bryan Kelly

Missing
Soprano—Tamsyn Wilson
Dusk
Fruit Machine

Three Songs of Courage

George Dyson

Valour
The Seekers
Reveille

TRILOGIES

Stanford: *Three Motets*

Three Motets are among the most popular works by Stanford (1852-1924) today. They were published in 1905 but composed around 1890. Edmund Fellowes suggests that the motets were written as anthems to be sung in the Hall of Trinity College Cambridge on feast days.

Iustorum animae sets verses one to three of the third chapter of the Book of Wisdom, on the theme of eternal peace. The piece's ternary form contains a more animated central section. *Coelos ascendit hodie*, also in ternary form, jubilantly celebrates Christ's ascension. It's set for double choir, with exchanges between the two adding to the energy of the piece, culminating in a triumphant, ascending Amen. *Beati quorum via* sets the first verse of Psalm 119 and is the best known of the motets, regarded by many as one of Stanford's most exceptional works. Beautiful in melody and harmony, it pits the three upper parts against the three lower parts of the choir and contrasts this with sections for all voices.

Vaughan Williams: *Three Shakespeare Songs*

Fellow composer Cecil Armstrong Gibbs successfully entreated a reluctant Vaughan Williams (1852-1978) to compose the *Three Shakespeare Songs* in 1951, as test pieces for choirs competing in a high-level choral contest. They were premiered in the Royal Festival Hall, conducted by Armstrong Gibbs.

The songs would indeed have tested the technical abilities of the competing choirs. The music is programmatic, written to convey the meaning and feeling of the lyrics and setting. Vaughan Williams uses unpredictably shifting harmonies with rapid progressions and demands a range of vocal techniques, from the sustained bell tone in the ethereal *Full Fathom Five* (taking a mournful text from *The Tempest*) to the extravagant cadences and close, rich harmonies of *The Cloud-capp'd Towers* (also from *The Tempest*) giving a sense of the fantastic vision described, as well as a challenge to the choir's collective tuning! *Over Hill, Over Dale* (from *A Midsummer Night's Dream*) taxes the choir's diction and accuracy, as the music races and skitters with the fairy whose journey it describes.

Dyson: *Three Songs of Courage*

English composer George Dyson (1883-1964) wrote in a traditional idiom, influenced by his musical mentors Parry and Stanford. His work was popular during his lifetime but fell into obscurity until a resurgence of interest in the late twentieth century.

The *Songs of Courage* were published in 1935 and are not among Dyson's most regularly performed works - we think our library copies may be first editions! Dyson himself did not choose to list them amongst the notable compositions in his

Who's Who entry. Modestly describing himself as "a good technician... not markedly original," he produced in these three lively songs a pleasing reflection of their diverse texts.

Valour sets John Bunyan's rousing pilgrim call to arms, underscoring its zeal and vigour with the relentless, marching triumph of the music. Masfield's poem *The Seekers* receives a more lyrical treatment, but still captures the steadfast and passionate journey of its protagonists. *Reveille* has a simpler, more pastoral feel, setting Housman's poem from *A Shropshire Lad*. The melody passes from voice to voice, exhorting us to make the most of our time on this earth and not to waste it in sleep.

Lauridsen: *Three Nocturnes*

American composer Morten Lauridsen (b. 1943) celebrates his three-quarter century this year. When the US President awarded him the National Medal of Arts in 2007, he commended Lauridsen "for his composition of radiant choral works combining musical beauty, power and spiritual depth..." The *Three Nocturnes*, premiered in the same year, bear all the hallmarks of Lauridsen's well-loved contemporary style.

The first song, *Sa nuit d'été*, is a setting of a Rilke poem in French. The second is a setting of *Soneto de la noche*, a Spanish text by Chilean poet Pablo Neruda. The third song sets a text by James Agee, *Sure on this shining night*. The three poems are linked by their night-time theme: although they can be performed separately, when heard together they share connecting themes and motifs.

The Rilke setting is atmospheric, celebrating "a touching of bodies and souls under the stars of a lush summer night" (Timothy Dickey.) In *Soneto de la noche*, Lauridsen evokes a mixture of poignancy and joy in the reflection of a lover on his future death and the continuation of physical and spiritual beauty in the life of his beloved. The music to Agee's text "brings to life an American poem of nocturnal intimacy... soaring harmonies evince a brilliant and full-breathed evening" (Timothy Dickey.)

Kelly: *Three London Songs*

Contemporary British composer Bryan Kelly (b. 1934) is not a household name, but has published two sets of church canticles as well as many vocal and instrumental works, including the intriguing-sounding *Whodunnit Suite* for trumpet and piano, featuring movements entitled: *Poirot (Detective)*, *Lavinia Lurex (Actress)*, *Colonel Glib (Retired)* and *Miss Slight (Spinster of This Parish)*.

Kelly's musical influences are diverse: he studied variously with Howells, Jacob and Boulanger and is an accomplished solo pianist as well as a respected academic in the field of music harmony and counterpoint.