

BRANDENBURG

BRANDENBURG
CHORAL FESTIVAL
OF LONDON

A Patchwork Mass

Tamesis Chamber Choir

Conductor - Louise Rapple-Moore

Saturday 7 May 2022

8pm

St Margaret Pattens

Welcome to the Brandenburg Choral Festival

I would like to wish you a warm welcome to the Brandenburg Choral Festival of London's Spring Series 2022.

After two years of uncertainty we're delighted to be breathing life back into the Festival as we restart our mission to bring choirs of all shapes and sizes into unique central London spaces. Taking place between now and June, the Spring Series 2022 may be shorter than our old pre-pandemic season, but still guarantees to be a magnificent celebration of all things choral, presenting something to suit every taste.



If this is your first time at a Brandenburg performance and you want to stay in touch with us, then our Friends' mailing list is free to join (either see a steward or visit www.brandenburg.org.uk/sign-up). Or you can always follow us on Facebook, Twitter or Instagram.

Also returning this year is The Choral Cruise in association with Fred. Olsen Cruise Lines – many fans of the Festival have gone on to become regulars! Each trip combines the superlative Fred. Olsen cruise experience with daily vocal workshops, repertoire chosen by the singers, and a final performance for other guests on the cruise. This year we're joining the 'Pilgrimage to Northern Spain' voyage that runs between 12 – 21 October and all singers with a travelling problem (or travellers with a singing problem) are invited to join us. For more information either see the advert reproduced at the back of this programme, or head to brandenburg.org.uk/cruise to register your interest. Remember, you need to register with us first to access all the choral elements of the trip.

We've been waiting two years to stage tonight's concert and it's great to finally present Tamesis Chamber Choir's *Patchwork Mass*. In some creative programming from Louise Rappel Moore, Tamesis will be weaving together sections from different settings of the Mass to create this unique performance. Their *Patchwork Requiem* in 2019 was a great success and we're sure this evening will be the same.

I'd also like to take this opportunity to thank St Margaret Pattens, our fantastic team of Ambassadors and everyone else whose hard work makes this Festival possible.

With my very best wishes,

A handwritten signature in dark ink that reads "Bob". The letters are cursive and fluid.

Robert Porter
Brandenburg Artistic Director

P.S. Brandenburg Ambassadors and Friends: Our Brandenburg Ambassadors are all volunteers who give up some of their spare time to help out at concerts, and I am eternally grateful for their support. You may see them selling programmes, manning the

bar, signing up new Friends, or simply saying 'Hello' when you arrive. As well as hearing concerts and rehearsals for free, there are social events during the year and the chance to meet like-minded people. If you would like more information about becoming an Ambassador, please email concert@brandenburg.org.uk.

Alternatively, you might like to become a Friend of the Brandenburg. By signing up to our free email service you will receive details of all our activities and events as well as special offers on tickets and priority booking. To sign up simply email admin@brandenburg.org.uk or you can use the contact form on the website www.brandenburg.org.uk

**BRANDENBURG
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dedicated to the promotion of high quality choral performance including:*

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Please note – for your comfort and enjoyment

Smoking and the consumption of food and drink are not allowed in the church.
Kindly switch off mobile phones and alarms on digital watches. Photography and audio
or video recording are not permitted.

Once the concert starts again admittance will be between pieces only.

PROGRAMME

Kyrie from 'Mass for four voices' | **William Byrd**

Kyrie from 'Petite Messe Solonnelle' | **Gioachino Rossini**

Gloria from 'Messa di Gloria' | **Giacomo Puccini**

(tenor: Aled Elmore)

Credo from 'Mass in C minor' (excerpt) | **Wolfgang Amadeus Mozart**

Credo from 'Harmoniemesse' (excerpt) | **Joseph Haydn**

(soprano: Tamsyn Wilson)

INTERVAL

Credo from 'Missa Papae Marcelli' | **Giovanni Pierluigi da Palestrina**

Sanctus from 'Nelson Mass' | **Joseph Haydn**

Sanctus and Benedictus from 'Mass for Double Choir' | **Frank Martin**

Sanctus and Benedictus from 'Mass of the Children' | **John Rutter**

(soprano: Vicky Mason, baritone: Andrew Grigg, flute: Alison Wilkins)

Agnus Dei from 'Sunrise Mass' | **Ola Gjeilo**

Agnus Dei from 'The Armed Man – A Mass for Peace' | **Karl Jenkins**

Dona nobis pacem from 'Harmoniemesse' | **Joseph Haydn**

Welcome to our second Patchwork concert. Following the popularity of 2017's Patchwork Requiem, we have woven together a selection of beautiful Mass movements spanning centuries to create a rich and diverse sacred patchwork for our concert.

This Patchwork Mass was performed on 14th March 2020 in Henley-on-Thames as a Come and Sing workshop day. It was a pleasure to welcome singers from all over the region, and some from much further afield, to join Tamesis in a joyful rendition by over 100 singers. It was our intention to bring a Tamesis-only performance of the Patchwork Mass - with two bonus movements added! - to our London audience in May 2020 as part of the 2020 Brandenburg concert series, but we were of course prevented from doing so by COVID, so here we are, two years on!

The beauty of tonight's programme is in its variety and contrasts: whatever your musical preferences, there's so much to love in our colourful choral patchwork, embroidered by solo and semi-chorus performances throughout. We are delighted to welcome distinguished organist Simon Dinsdale to accompany us this evening.

Kyrie – Mass for Four Voices – Byrd (c.1540-1623)

The Mass for Four Voices was written around 1592-3 during the reign of Queen Elizabeth I, and is one of three Mass settings which Byrd published in London. It is an excellent example of English Renaissance music from the Tudor period.

Byrd's Masses were abandoned for decades but were resurrected around the end of the 19th century in the English Roman Catholic Church. Today, Byrd's Mass for Four Voices is often heard in services of Sung Eucharist at churches and cathedrals that have a choral tradition. Although it was suppressed by Anglican reformers at the time of its publication, it's now a regular part of the choral canon in Anglican cathedrals.

Kyrie – Petite Messe Solonnelle – Rossini (1792-1868)

Italian composer Rossini is best known for his 39 operas, although he wrote much other vocal, chamber and piano music. The Petite Messe Solonnelle was written five years before his death and 30 years after he had retired from opera composition. The "petite" of the title is a knowing irony – in full, it's an extended missa solennis, with an extra movement added in the orchestral version.

The full orchestral version was never performed in Rossini's lifetime because the church authorities wouldn't sanction a performance that included female singers. Rossini disliked the sound of treble voices so scored the work specifically for female voices. It was eventually premiered in 1869 in Paris by the Théâtre-Italien opera company.

Gloria – Messa di Gloria – Puccini (1858-1924)

Composed for orchestra and four-part choir, the Messa di Gloria is in fact a full mass, as it includes the Credo, Sanctus, Benedictus and Agnus Dei, which are usually excluded in a Messa di Gloria. It's certainly true that this operatic and memorable Gloria is a dominant feature of Puccini's composition, which perhaps explains the popular title.

Puccini composed the mass as part of his graduation portfolio and it was performed in full in 1880 in Lucca. It wasn't then revived for performance until the early 1950s.

Puccini has been called "the greatest composer of Italian opera after Verdi" and this dramatic movement will feel gloriously familiar to lovers of Puccini's most famous works, including *La Bohème*, *Tosca*, *Madame Butterfly* and *Turandot*.

Credo – Mass in C minor – Mozart (1756-1791)

Considered one of Mozart's greatest works, it's perhaps surprising to note that this large-scale *missa solemnis* is incomplete. There is no Agnus Dei and some of the orchestration for the Credo, which we sing tonight, is missing in the original manuscript.

Composed during 1782-83, Mozart brought his wife Constanze to Salzburg to meet his family and to perform the first soprano solo at the Mass's premiere. It's thought that Mozart spliced in sections from other masses to complete the work for its inaugural performance.

With the orchestration completed by later editors, the Credo is a particularly lively movement that gallops with great conviction through the belief statements of the first part of the Nicene Creed. It's not known why Mozart didn't go on to complete the later sections from *Et incarnatus est* to *et vitam venturi saeculi*.

Credo - Harmoniemesse - Haydn (1732-1809)

Harmoniemesse means "wind band mass". Harmonie was the German term for a wind instrument ensemble popular with eighteenth-century aristocrats who retained household musicians. The wind section is particularly full and prominent in Haydn's orchestration.

Written in 1802, the Harmoniemesse was one of Haydn's last major compositions and the longest of his 14 masses. Well received at its first performance in Eisenstadt, it has remained popular in choral repertoire to this day. The Credo has a vigorous and exciting accompaniment that contrasts with the more conventional choral rhythms.

Credo - Missa Papae Marcelli – Palestrina (c1525-1594)

The Pope Marcellus Mass is Palestrina's best-known mass, frequently used at the coronation of Catholic popes. Written in the mid-sixteenth century, the work and its composer are apocryphally credited with saving church music from stagnation in the face of the counter-reformation movement.

It's said that the beauty of Palestrina's Missa Papae Marcelli turned church officials from banning polyphonic music altogether. Palestrina achieved the feat of placing reverent emphasis on the sacred text by composing vocal parts in the same rhythm, avoiding the supposedly dangerous and overblown musical distraction of the intricate counterpoint that was popular in this period.

The six-voice Credo presents liturgy in a sparse setting designed for clarity of meaning, with repetition used only to emphasise key statements about the Holy Spirit and the resurrection.

Sanctus – Nelson Mass – Haydn (1732-1809)

Haydn's only minor key mass, the Missa in Angustiis (Mass in Time of Distress) reflects serious political events of the times in the form of the Napoleonic war. Haydn admired Lord Nelson and heard news of his victory against Napoleon around the time this mass was first performed, in 1798. Nelson later visited Haydn in Eisenstadt and it's thought this mass was performed for him – perhaps occasioning in his honour the popular name of the work.

The Sanctus is a brief movement that uses sudden dynamic contrasts and epitomises the fanfare style of the whole work.

Sanctus and Benedictus – Mass for Double Choir a cappella – Martin (1890-1974)

Swiss composer Frank Martin was the youngest of ten children of a Calvinist pastor. He started composing at the age of eight and idolised the music of JS Bach. He composed most of the Mass for Double Choir in 1922, adding the final movement in 1926, but the first performance of the work didn't take place until 1963 as Martin didn't present the work for performance, preferring to keep it, as he put it, "as a matter entirely between God and myself". The Mass embodies a flowing rhythmic and melodic vitality, with rich and sensitive harmonic writing. The Sanctus and Benedictus starts gently with undulating chords from the tenors and basses underpinning smooth, melismatic phrases from the sopranos. The climax of the movement, and one of the most powerful moments in the whole work, is the Benedictus, with the second choir chanting their repeated notes underneath increasingly complex motifs from the first choir, through to the final, ecstatic hosanna.

Sanctus and Benedictus - Mass of the Children – Rutter (b.1945)

Rutter was invited to compose the Mass of the Children for a concert in New York in February 2003. It's different from his other large-scale choral works because it's set for a traditional mixed adult choir and soloists plus a children's choir. Rutter intended the children's choir to amplify and expand the mood and meaning of the piece at key moments. Mass of the Children is non-liturgical, meaning that it doesn't exclusively follow traditional church texts but combines these with prayers and poems. It's a missa brevis, because it doesn't include a Credo movement.

The Sanctus and Benedictus is a tranquil movement, with a gently lilting feeling. The lyrical harmonies build at times to more dramatic and animated sections. The gentle motion of the melody belies the sometimes complex rhythms, moving between simple and compound time signatures.

Agnus Dei - Sunrise Mass – Ola Gjeilo (b. 1978)

The Ground is based on a chorale from the last movement of Gjeilo's Sunrise Mass (2008) for choir and string orchestra. It is the culmination of the Mass, called The Ground because the composer wanted to convey "a sense of having 'arrived' at the end of the Mass; to have reached a kind of peace and grounded strength, after the long journey of the Mass, having gone through so many different emotional landscapes".

With his lyrical, expressive melodies and satisfying harmonies, Gjeilo's style has common features with contemporaries like Whitacre and Lauridsen, but there's a simplicity and a distinct idiom that draws on his roots in Scandinavia and influences from his adopted American home.

Agnus Dei – The Armed Man: A Mass for Peace – Jenkins (b. 1944)

The Armed Man: A Mass for Peace was commissioned by Britain's Royal Armouries for the millennium. It reviews a violent and conflicted century and looks ahead to a hoped-for future of peace. In particular, the work is dedicated to victims of the Kosovo conflict, unfolding at the time of the work's composition. Jenkins conducted the 2000 premiere in London.

After the traumas of war evoked in earlier movements, the Agnus Dei introduces the hope of peace. Each voice part champions its own simple, lyrical themes, which interact in cautious conversation, gradually uniting into a powerful unison.

Dona nobis pacem – Harmoniemesse – Haydn (1732-1809)

We return to Haydn's swansong mass for our final movement, an optimistic setting that begins with a trumpet fanfare and proceeds to call assertively for peace in this triumphant Dona nobis pacem.

TEXTS

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

Lord have mercy
Christ have mercy
Lord have mercy

Gloria

Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis
Laudamus te, benedicimus te
Adoramus te, glorificamus te
Gratias agimus tibi
Propter magnum gloriam tuam
Domine Deus, Rex coelestis
Deus Pater omnipotens
Domine Fili, unigenite Jesu Christe
Domine Deus, Agnus Dei, Filius Patris

Qui tollis peccata mundi
Miserere nobis
Qui tollis peccata mundi
Suscipe deprecationem nostrum
Qui sedes ad dexteram Patris

Miserere nobis
Quoniam tu solus Sanctus
Tu solus Dominus
Tu solus Altissimus, Jesu Christe
Cum Sancto Spiritu:
In Gloria Dei Patris. Amen

Glory to God in the highest
And in earth peace to people of good will
We praise you, we bless you
We adore you, we glorify you
We give you thanks
for your great glory
Lord God, heavenly King
God the Father almighty
Lord Jesus Christ, only begotten Son
Lord God, Lamb of God, Son of the
Father
Who takes away the sins of the world
Have mercy on us
Who takes away the sins of the world
Receive our prayer
Who is seated at the right hand of the
Father
Have mercy on us
For you alone are the Holy one
You alone are the Lord
You alone are the Most High, Jesus Christ
With the Holy Spirit:
In the glory of God the Father. Amen

Credo

Credo in unum Deum, Patrem
omnipotentem
Factorem coeli et terrae
Visibilium omnium et invisibilium
Et in unum Dominum, Jesum Christum
Filium Dei unigenitum
et ex Patre natum ante omnia saecula
Deum de Deo, Lumen de Lumine
Deum verum de Deo vero
Genitum non factum, consubstantialem
Patri
Per quem omnia facta sunt
Qui propter nos homines
Et propter nostram salutem, descendit
de coelis
Et incarnatus est de Spiritu Sancto
Ex Maria Virgine, et homo factus est
Crucifixus etiam pro nobis sub
Pontio Pilato
Passus, et sepultus est
Et resurrexit tertia die
Secundum scripturas
Et ascendit in coelum
Sedet ad dexteram Patris
Et iterum venturus est cum Gloria
Judicare vivos et mortuos
Cuius regni non erit finis
Et in Spiritum Sanctum
Dominum et vivificantem
Qui ex Patre Filioque procedit

Qui cum Patre et Filio simul

Adoratur et conglorificatur
qui locutus est per prophetas
Et unam, sanctam, catholicam
Et apostolicam Ecclesiam
Confiteor unum baptismum
In remissionem peccatorum
Et expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen

I believe in one God, the Father almighty
Maker of heaven and earth
And of all things, visible and invisible
And in one Lord, Jesus Christ
The only-begotten Son of God
Born of the Father before all ages
God from God, Light from Light
True God from true God
Begotten not made, of one being with the
Father
By whom all things were made
Who for us men
And for our salvation, came down
from heaven
And was incarnate of the Holy Spirit
By the Virgin Mary, and was made man
He was crucified also for us under
Pontius Pilate
He suffered and was buried
On the third day he rose again
In accordance with the scriptures
And ascended into heaven
And sits on the right hand of the Father
And the same shall come again, with glory
To judge the living and dead
Of whose kingdom there shall be no end
And I believe in the Holy Spirit
The Lord and giver of life
Who proceeds from the Father and the
Son
Who, with the Father and the Son
together
Is worshipped and glorified
Who has spoken through the prophets
And I believe in one, holy, catholic
And apostolic Church
I confess one baptism
For the remission of sins
And I await the resurrection of the dead
And the life of the world to come. Amen

Sanctus and Benedictus

Sanctus Domine Deus Sabaoth
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis
Benedictus, qui venit in nomine Domini

Hosanna in excelsis

Holy, Lord God of hosts
Heaven and earth are full of thy glory
Hosanna in the highest
Blessed is he that comes in the
name of the Lord
Hosanna in the highest

Agnus Dei

Agnus Dei
Qui tollis peccata mundi
Miserere nobis
Agnus Dei
Qui tollis peccata mundi
Dona nobis pacem

Lamb of God
who takes away the sins of the world
Have mercy on us
Lamb of God
who takes away the sins of the world
Grant us peace

Tamesis Chamber Choir



Louise Rapple Moore founded Tamesis Chamber Choir in Reading in 2003. The choir has carved a niche in the Berkshire area: members are auditioned each year to maintain the highest standards, and we sing high-quality music with only a few rehearsals for each concert. It's also important to us that the choir has a lively social aspect!

Tamesis is the Latin name for the River Thames, reflecting our links to Reading and the surrounding area. We regularly perform to raise funds for local and national charities including Macmillan, Sue Ryder, Water Aid, Help for Heroes, ABF The Soldiers' Charity and Rotary International. The choir has featured several times on local radio and on BBC Radio 3.

Tamesis has been styled 'one of Berkshire's best ensembles' in local press. Our repertoire ranges from sacred to popular music, spanning the centuries from the renaissance period to the present day. Our three CDs, *Spirituals*, *Remembrance* and *Christmas*, will be on sale this evening. Our *Christmas* CD is in aid of Sue Ryder; £3 from the sale of each CD goes to the charity.

For details of upcoming concerts and more information about the choir, find us at www.tamesischamberchoir.co.uk and on social media.

Tamesis is

Sopranos: Miranda Bradshaw, Rebecca Connell, Clare Garner*, Louise Hill, Julie Kench, Ellen Luckins, Vicky Mason*, Anne Owen, Suzanne Smith, Tamsyn Wilson*

Altos: Sarah Finch, Charlie Hobson, Emily King, Emily Reed*, Alison Wilkins

Tenors: Tim Beavan*, Nick Brown*, Aled Elmore*, Laurence Hicks, Jude Watts

Basses: Andy Button, John Cobb*, Andrew Grigg*, Edward Hobson*, Austin Jacobs, Trevor Mansfield, Patrick Moore

(* = soloists and semichorus)

Louise Rapple Moore - Conductor

Louise Rapple Moore studied conducting at the Conservatoire de Pau in southern France whilst at university and began her conducting career by directing the Reading University Singers for two years. She 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 fund-raising 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.

Simon Dinsdale - Organ

A former Organ Scholar of Chichester Cathedral, where he accompanied the world-renowned choir regularly during the daily sung services in the cathedral, Simon moved on to become Director of Music at St. Mary's Choir School, Reigate and organist for its professional choir of boys and men. There he accompanied the choir in its daily services, on tours, broadcasts and in recordings.

Simon moved to Reading in 1998 and now travels extensively throughout the UK as accompanist, continuo player and organist to a number of choirs including Tamesis, and regularly plays at cathedrals up and down the country. Simon has appeared as organist with the London Welsh Male Voice Choir. He is a regular organist with the Chameleon Arts Orchestra.

Further afield, concert tours have taken him to Ireland, Germany, Belgium and the USA in recent years. Simon has broadcast on BBC Radio 4, BBC Radio Berkshire and Classic FM and is frequently in demand for recordings. Simon has also performed with the organ virtuoso, the late Carlo Curley. He counts being accidentally locked in Westminster Abbey one Friday night whilst playing the organ amongst his lifetime's achievements!

As sub-organist at The Royal Memorial Chapel, The Royal Military Academy, Sandhurst since 2005, Simon has the weekly pleasure of playing the largest Allen digital organ in the UK.

