



**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. She spent several years in Church music as an organist and choir director and founded Tamesis in 2003. She also directs Tamesis Cathedral Singers, an occasional choir that sings Cathedral Evensongs each year.

Louise is founder and director of Shiplake and Hagbourne Community Choirs, 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 2017 she gained her LRSM in Choral Conducting via the Advanced Conducting Course with the Association of British Choral Directors.



**Simon Dinsdale** is a former Organ Scholar of Chichester Cathedral, where he accompanied the world-renowned choir regularly during daily services in the cathedral. He moved on to become Director of Music at St. Mary's Choir School, Reigate and organist for its professional choir.

Simon moved to Reading in 1998 and now travels extensively as accompanist, continuo player and organist to a number of choirs including Tamesis, and regularly plays at cathedrals up and down the country. He has appeared as organist with the London Welsh Male Voice Choir and is a regular organist with the Chameleon Arts Orchestra. Concert tours have taken him to Ireland, Germany, Belgium and the USA in recent years; he has broadcast on BBC Radio 4, BBC Radio Berkshire and Classic FM and is frequently in demand for recordings.

Simon counts being accidentally locked in Westminster Abbey one night whilst playing the organ amongst his lifetime's achievements! As sub-organist at The Royal Memorial Chapel, Sandhurst since 2005, Simon has the weekly pleasure of playing the largest Allen digital organ in the UK.



Tamesis at Motcombe, January 2022

## Tamesis Chamber Choir

presents

### Time Travelling: A choral journey from Tallis to ABBA

St Mary's Church  
Motcombe

Saturday 24th February 2024,  
6pm

#### Programme:

O sacrum convivium	Thomas Tallis
The King shall rejoice	George Frideric Handel
Cantique de Jean Racine	Gabriel Fauré
Wings of the morning	John Rutter
Blest pair of sirens	C. Hubert H. Parry

#### INTERVAL

Oh Shenandoah	trad. arr. Andy Milburn
Medley from My fair lady	Lerner & Loewe, arr. Carl Strommen

*Interlude sung by Julie Kench and David Webb*  
*All I ask of you* Andrew Lloyd Webber

Four Beatles songs arranged for the King's Singers, all by Lennon & McCartney:

17 Blackbird	arr. Daryl Runswick
54 I'll follow the sun	arr. Grayston Ives
And I love her	arr. Bob Chilcott
Can't buy me love	arr. Keith Abbs
Bohemian Rhapsody	Mercury arr. Mark Brymer
Thank you for the music	Ulvaeus & Anderson arr. Jerry Estes



## Time travelling

### A choral journey through the centuries from Tallis to ABBA

We're honoured to be back at St Mary's Church, Motcombe to entertain a welcoming crowd of friends and music lovers, at the invitation of Andrew and Catherine Johnston. Katie is in our thoughts tonight, as she often is, having been a part of many of our happiest musical memories during her time as a soprano with Tamesis.

Tamesis Chamber Choir is a broad church when it comes to repertoire - we love the diverse challenges of performing music from all periods and genres. Our programme tonight is a montage that offers something for everyone, whatever your musical tastes. We invite you to join us on a whistlestop journey through multiple musical destinations, taking in early music, sacred classics, modern choral favourites, musical theatre and pop.

### The classical choral tradition

The earliest dated piece in tonight's concert is Tallis' *O Sacrum Convivium* (O sacred banquet). It shows off Tallis' prowess in the polyphonic choral style that characterises Renaissance music, with the vocal lines interweaving and echoing each other in a full and dramatic sound.

If you're familiar with *Messiah*, Handel's *The King Shall Rejoice* will have a familiar feel to it. Although less well known than the larger oratorio, this extended anthem shares many of its hallmarks, with emphatic rhythms, rich harmonies and a grandiose feel, befitting its original purpose as a coronation piece for King George II and Queen Caroline in 1727.

French composer Gabriel Fauré wrote *Cantique de Jean Racine* at a precocious 19 years of age. It was his winning entry in an 1865 competition at the Paris music conservatoire where he was studying composition and organ. Its appeal lies in its beautiful melodies, expressive harmonies and profound spiritual resonance.

We hope you can make out the luscious words of John Milton's ode 'At a solemn music' in Parry's *Blest Pair of Sirens*. The duo in question are the 'harmonious sisters, Voice and Verse', enshrining the power and beauty of music when it is performed in 'perfect diapason' towards the final 'celestial concert'. Parry composed the piece to celebrate his friend's graduation from Cambridge University. We wonder whether Robert Bridges truly appreciated the tribute - and if all the drama, intensity and emotion portrayed here was intended to reflect his student lifestyle!

Beloved contemporary choral composer John Rutter knows how to engage an audience with his beautiful but accessible melodies. He has a wonderful understanding of the capabilities of a modern choir and how best to harness them in harmony. *Wings of the morning* has a joyous, lilting quality that conveys a hopeful and uplifting message of salvation and peace.

Performing *Shenandoah* evokes a mixture of memories for choir members who recorded it in isolation in lockdown. This yearning traditional folksong, arranged so sensitively for Tamesis by Berkshire musician Andy Milburn, captured the strangeness and desolation of our collective time in exile. At our first in-person concert after the pandemic, we were thrilled to perform it in front of Andy: his pleasure and pride and our joy at being able to premiere it live at last brought new and hopeful meaning to the piece.

## Musical theatre and pop hits

Based on George Bernard Shaw's play, *Pygmalion*, Lerner and Loewe's *My Fair Lady* became one of the most popular and enduring musicals in American and British musical theatre, following its 1956 premiere. The original Broadway production starred Rex Harrison as Professor Higgins and Julie Andrews as Eliza Doolittle. Our medley packs in the best-known numbers, kicking off with a rousing chorus of *I'm getting married in the morning*.

The King's Singers are a British vocal ensemble known for their diverse repertoire and witty, engaging performances. The group was founded in 1968 by six choral scholars from King's College, Cambridge and soon established a global reputation. The four *Beatles* songs we perform this evening were arranged by or for the group. *Blackbird* cleverly evokes avian energy, featuring whistling and the 'frrrr' of the bird taking flight. *I'll follow the sun* and *And I love her* showcase the intricate harmonies for which the King's Singers are famous. The familiar strains of *Can't buy me love* are transformed into an amusing pastiche of an Elizabethan madrigal.

*Bohemian Rhapsody* hardly needs an introduction - feel free to tap your toes or sing along! It has often been described as the best single of all time. At the time of its October 1975 release, it was the most expensive single ever made. Widely hailed as Queen's magnum opus, the unusual rock-opera style of the song gives it a thrillingly theatrical feel.

*Thank You for the Music* was written by ABBA's Benny Andersson and Björn Ulvaeus and first featured on The Album in 1977. With its upbeat melody, catchy chorus and heartfelt lyrics, it expresses gratitude for the gift of music. We hope that these sentiments will be reflected in your feelings at the end of our concert!

CAH, February 2024

### Tamesis is:

#### Sopranos

Miranda Phillips  
Rebecca Connell  
Vicky Elmore  
Clare Garner  
Louise Hill  
Tanya Houghton  
Julie Kench  
Joanna Loxton  
Anne Owen  
Suzanne Smith

#### Altos

Emily Cooper  
Charlie Hobson  
Emily Reed  
Alison Wilkins

#### Tenors

Tim Beavan  
Nick Brown  
Laurence Hicks  
Jude Watts

#### Basses

Andy Button  
John Cobb  
Trevor Mansfield  
Patrick Moore  
David Webb

### A big thank you

to Andrew and Catherine and to everyone here at St Mary's who has welcomed us, fed and watered us and even housed us!

Thanks also to the wonderful Simon Dinsdale for playing for us this evening.