



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 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.

tamesis chamber choir

musical director:
Louise Rapple Moore

presents

People, look East!

Saturday 30 November 2024
St Peter & St Paul Church,
Shiplake

www.tamesischamberchoir.co.uk



Tamesis Chamber Choir

Sopranos

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

Tenors

Tim Beavan
Nick Brown
Laurence Hicks
George Picker
Jude Watts

Altos

Emily Cooper
Charlie Hobson
Alison James
Charlotte Rowden

Basses

James Allen
Andy Button
John Cobb
Patrick Moore
David Webb

Tamesis Chamber Choir was founded in 2003. The choir of around 28 singers 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 we have 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, 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.

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 lourap@gmail.com.



Dates for your diaries
Visit www.tamesischamberchoir.com
for latest news and tickets

Thursday 12th December 2024, 7:30pm
Eton College Chapel

Christmas Carol Concert in aid of Thames Hospice

We are delighted to be singing once again for the wonderful Thames Hospice at their biennial charity carol concert in this fabulous venue. Tickets are selling fast for this popular event, so head to the Tamesis website for a link to Thames Hospice's ticket page, or go to www.thameshospice.org.uk/eton

Saturday 8th March 2025
St Mary's Church, Henley-on-Thames

Come and sing a Patchwork Oratorio!

You may have joined us for the Patchwork Requiem in 2018, or perhaps the Patchwork Mass, in 2020. Now it is time for the Patchwork Oratorio!

Come and join us for a wonderful day of singing, to include movements from Handel's Messiah, Haydn's Creation, Mendelssohn's Elijah, Stainer's Crucifixion, Orff's Carmina Burana and more.

Tickets are available now on our website and advance booking saves on the cost of tickets on the door. We expect this to be a popular event so bagging your tickets early is to be advised!

Virgin whose womb was worthy to bear Christ the Lord. Alleluia.' Lauridsen wrote this setting in 1994: it is one of his best-known and best loved works. It's a deeply expressive setting, with intimate pianissimo passages, soaring majestic climaxes and moments of silence that provide sacred stillness between the richly textured vocal phrases. Lauridsen's ethereally beautiful harmonies use dissonance and unexpected chord progressions which always reach a satisfying resolution, to support powerfully yearning melodies. Despite all this musical complexity, somehow *O magnum mysterium* remains accessible and beautiful to the listener: it's also a delight to perform and a favourite for many of us in the choir.

There is a flower - John Rutter (1945-)

It probably should be some sort of rule that no concert of carols relating to the Christmas season can be allowed to proceed without the inclusion of at least one piece by choral supremo John Rutter. This piece is a contrast to Rutter's most popular and exultant Christmas carols. It's a serene and contemplative setting of a 15th century text by John Audelay: the flower that blooms in the winter symbolises the Virgin Mary.

Jesus Christ the apple tree - Elizabeth Poston (1905-1987)

Poston's well-loved arrangement uses simple, meditative harmonies to convey the spiritual and pastoral themes of the text. She evokes an Advent metaphor of anticipation for the comfort of Christ's redemptive presence. The text is from an 18th century English poem generally attributed to Reverend Richard Hutchins, an Oxford scholar and clergyman.

Nova! Nova! - Bob Chilcott (1955-)

This medieval English text celebrates the Annunciation and the birth of Christ. Chilcott's music infuses it with energy and excitement, using vibrant rhythms and syncopation to build urgency and joyfulness. Between the story-telling verses, the chorus repeats, 'Nova! Ave fit ex Eva' ('The Ave is made from Eva'). This is a Latin wordplay that neatly reverses 'Eva' into 'Ave', symbolising how Mary (greeted by the angel with 'Ave') becomes the new Eve ('Eva') and overwrites her original sin.

Angelus ad virginem - arr. Carter (1939-)

This modern choral setting of a traditional Latin hymn narrates the Annunciation. Carter's arrangement maintains the lilting medieval melody, underpinning it with rich, contemporary harmonies and providing shifts in texture that highlight the drama of the Advent story.

Charlie Hobson, November 2024

A big thank you
to the clergy and authorities
here at Shiplake for their welcome
to this lovely church.
Thanks also, as always, to the
incomparable Simon Dinsdale for
playing for us this evening.
This evening's refreshments are brought
to you by the Tamesis basses.

Programme

Matin Responsory GP da Palestrina
Sopranos: Vicky Elmore and Jo Loxton
Tenor: Nick Brown, Baritone: David Webb

Wachet auf (Cantata 140) JS Bach
1. Wachet auf! Ruft uns die Stimme
2. Zion hört die Wächter singen
3. Gloria sei dir gesungen

CONGREGATIONAL CAROL:
O come, O come, Emmanuel

Virga Jesse floruit Anton Bruckner

This is the record of John Orlando Gibbons
Alto: Louise Rapple Moore

POETRY INTERLUDE
Stirred, by Joy Lenton
Read by Jo Loxton

The Angel Gabriel Trad. Basque arr. Pettman

Never weather-beaten sail C Hubert H Parry

O thou, the central orb Charles Wood

INTERVAL

Advent Prose ed. Cleobury
Tenor: Jude Watts

People look East Besançon carol, arr. Ferguson

How lovely are the messengers Felix Mendelssohn

CONGREGATIONAL CAROL:
Lo! he comes with clouds descending

O magnum mysterium Morten Lauridsen

There is a flower John Rutter
Soprano: Miranda Phillips

POETRY INTERLUDE
The Time for Light, by Charlie Hobson
Read by Charlie Hobson

Jesus Christ the apple tree Elizabeth Poston
Soprano: Julie Kench

Nova! nova! Bob Chilcott

Angelus ad virginem Trad. arr. Carter

Tamesis welcomes you to the Advent season

'People, look East' is the opening line of Eleanor Farjeon's beautiful 1928 hymn, sung during the Advent season in the Christian liturgical calendar.

People, look east. The time is near
Of the crowning of the year.
Make your house fair as you are able,
Trim the hearth and set the table.
People, look east and sing today:
Love, the Guest, is on the way.

Looking east towards the place of the sun's rising is a symbolic way of preparing for the arrival of Christ: there are many biblical, historical and cultural references to his coming from the east as a saviour and inspiration. On this, the eve of the first Sunday in Advent, our concert programme embraces seasonal music of divinity, hope and spiritual awakening, including Advent hymns, liturgical texts and stories of the Annunciation, Gabriel's visit to Mary to tell her that she would give birth to the Son of God.

Matin responsory - GP da Palestrina (1525-1594)

Often associated with the First Sunday of Advent, this piece sets the ancient Latin text 'Aspiciens a longe' ('I look from afar'), which anticipates Christ's coming. This emphasises watchfulness and preparation, central themes of Advent. Palestrina's reverent counterpoint heightens the spiritual and anticipatory mood of the season.

Wachet auf (choral movements) - JS Bach (1685-1750)

Commonly known as Sleepers, Awake, *Wachet auf* is one of Bach's most beloved cantatas. The text is based on the parable of the wise and foolish virgins (Matthew 25:1-13), emphasising watchfulness and joy in awaiting Christ's return. We are performing three of the seven movements this evening.

Wachet auf, ruft uns die Stimme (Awake, calls the voice to us)

The sopranos sing the hymn melody (cantus firmus) above an intricate counterpoint provided by the lower voices in this chorale fantasia.

Zion hört die Wächter singen (Zion hears the watchmen singing)

One of Bach's best known chorales, this movement gives the melody to the tenors. There is a ritornello (recurring instrumental section) that provides structure and elegance.

Gloria sei dir gesungen (Glory be sung to you)

In simple Lutheran chorale form, the voices sing in unison with full harmonisation. It's a finale of praise and jubilation towards unprecedented heavenly joy.

All three choral movements combine the intimate, personal reflection of the individual believer with the communal voice of the church. The interplay of these voices creates a dramatic narrative that mirrors the Christian journey from vigilance and longing to praise and celebration. Bach used chorale melodies well-known to his audience of the time to give the cantata a sense of tradition within a vivid and fervent expression of Advent hope and joy.

Virga Jesse floruit - Anton Bruckner (1824-1896)

Bruckner was a simple, country teacher and organist with a deep Catholic faith. By contrast, his musical output was expansive and his composition style was ahead of its time. He contrasts subtle harmonies with building counterpoint and soaring melodies to create a sense of reverence and grandeur in this devotional text from the Feast of the Annunciation.

The record of John - Orlando Gibbons (1583-1625)

This anthem sets a biblical text from the Gospel of John, where John the Baptist explains his role as the forerunner of Christ, a key theme in Advent. To tell the story, Gibbons contrasts solo and full choir sections. The composition's style bridges the late Renaissance and early Baroque periods, introducing a new emphasis on text clarity and expression to the established tradition of intricate counterpoint.

The Angel Gabriel - arr. Pettman (1866-1943)

A traditional Basque carol provides the melody for this engaging and harmonious setting. Pettman sustains a lively, dance-like mood, in a simple celebration of the excitement of the Advent angel's message and Mary's humble acceptance of it.

Never weather-beaten sail - Sir C Hubert H Parry (1848-1918)

Thomas Campion's poem is a spiritual meditation on the hardships of life and the soul's yearning for eternal rest. Soaring melodies evoke the passage of a ship through stormy seas, contrasting with serenely hopeful sections that look towards peace in heaven. The cry of 'O come quickly, sweetest Lord' reflects the Advent exhortation 'Come, Lord Jesus', or 'Maranatha' in New Testament Aramaic.

O thou the central orb - Charles Wood (1866-1926)

This uplifting and meditative piece is often performed on occasions in the Anglican calendar that celebrate Christ's majesty, including Advent. One of Wood's most widely performed anthems, it showcases his ability to balance emotional expression with sacred clarity. The piece begins softly, builds in intensity to a powerful and radiant peak, then ends with a serene cadence.

Advent Prose - ed. Cleobury (1948-2019)

This plainsong chant (also known as 'Rorate Coeli') is traditionally sung in Advent in Christian liturgy. Stephen Cleobury, a strong proponent of making historical musical forms accessible for modern listeners, made it famous as a feature of the Advent carol service from King's College Cambridge under his direction. The text expresses hope for the coming of the Messiah: the imagery of the heavens pouring forth righteousness illustrates Advent's sense of yearning and divine promise.

People look East - arr. Ferguson (1942-)

Eleanor Farjeon's hymn text encourages hopeful and joyful anticipation, with a message of preparing the heart and spirit for the celebration of Christmas. In Ferguson's arrangement, the lilting Besançon carol melody is supported with graceful harmonies and a contrasting soprano verse.

How lovely are the messengers - Felix Mendelssohn (1809-1847)

In this chorus from the oratorio St Paul (1836) Mendelssohn sets text inspired by the Letters to the Romans, celebrating the joy and peace brought by those who spread the gospel. This message of preparation and proclamation is well suited to the Advent hope in the coming of Christ. Mendelssohn's flowing melody and harmonies convey an uplifting sense of serenity.

O magnum mysterium - Morten Lauridsen (1943-)

The Latin text is a responsorial chant from the Matins of Christmas, meaning 'O great mystery and wonderful sacrament, that animals should see the new-born Lord lying in a manger! Blessed is the