

upcoming concerts

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**NOV
8
5pm**

**BRAHMS
A GERMAN REQUIEM**

St Andrew's Church, Caversham
Piano: Anita D'Attellis and Hayley Tull
Soprano: Emily Dickens
Bass: Dingell Yandell

**DEC
6
4pm**

**CHRISTMAS
CONCERT**

Venue to be confirmed

a big thank you

to Oliver and everyone here
at Douai for their warm welcome
and invaluable help.

Thanks also to the incomparable
Simon Dinsdale for accompanying
us this evening.

Tonight's refreshments are brought to
you courtesy of the first sopranos.



tamesis chamber choir

musical director:
Louise Rapple Moore

presents

GLORIA!

Saturday 20 June 2026

7:30pm

Douai Abbey

Upper Woolhampton

organist:
Simon Dinsdale

www.tamesischamberchoir.com



Tamesis Chamber Choir

SOPRANOS

Vicky Elmore
Clare Garner
Louise Hill
Suzanne Hinch
Tanya Houghton
Jo Loxton
Anne Owen
Miranda Phillips
Tamsyn Wilson

TENORS

Tim Beavan
Nick Brown
Alastair Cawdron
Laurence Hicks
Jude Watts

ALTOS

Charlie Hobson
Anna Hodgkinson
Alison James
Catherine Mann
Emily Reed

BASSES

Andy Button
John Cobb
Edward Hobson
Harry Jackson
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, Thames Hospice, Sue Ryder and Rotary International. The choir has featured several times on local radio and on 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.



Louise Rapple Moore studied conducting at the Conservatoire de Pau in southern France whilst at university and began her conducting career 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. She gained her LRSM in Choral Conducting in 2017.

Louise is founder and director of Shiplake and Hagbourne Community Choir, both choirs for singers of all ages and abilities singing a mainly popular repertoire. She is an experienced show Musical Director and has directed shows from *Oliver!* to the Madness musical *Our House*. When not in front of a choir, she is Head of Futures at Shiplake College.



Simon Dinsdale is a freelance organist and accompanist who regularly tours internationally. He performs continuo with the Brandenburg Chamber Orchestra, British Sinfonietta, Chameleon Arts Orchestra and Chameleon Brass. Simon works as accompanist and organist to a number of choirs both locally and further afield and is in demand as a teacher.

Simon has broadcast on BBC Radio and TV and Classic FM and featured as organist on a number of recordings. He is Organist and Director of Music at The Royal Memorial Chapel, Royal Military Academy Sandhurst, where he is fortunate to play the UK's largest Allen organ each week. Simon has played at many UK cathedrals, even getting accidentally locked in Westminster Abbey one evening whilst practising!

Simon regularly undertakes recordings and premiers with various choirs. He has played for the first performance of Cecilia McDowall's *Before the Paling of the Stars*, Bob Chilcott's *Serve to Lead* and Andrew Millington's *I sing the almighty power of God*. *Fanfare for Sandhurst* by Peter Hignett was dedicated to Simon and the organs of the Royal Military Academy and received its premier at Sandhurst in the spring of 2026.

Antonio Vivaldi (1678-1741)
Gloria in D major, RV 589

Vivaldi's *Gloria* is one of the great crowd-pleasers of the choral repertoire, loved for its sunny disposition, irresistible melodies and rhythmic energy. Remarkably, this celebrated masterwork lay completely forgotten in a pile of manuscripts for nearly two centuries after the composer's death. It was rediscovered and performed in 1939 in Siena.

Vivaldi composed the work in Venice around 1715 for the choir and orchestra of the *Ospedale della Pietà*, a celebrated orphanage for girls where he worked for much of his career as a priest and violin master. Because it was written for an all-female institution, historical evidence suggests the piece was originally performed entirely by women's voices, with the older girls singing the tenor and bass parts at pitch.

The work unfolds across twelve movements. The iconic opening bursts to life with leaping orchestral octaves and bold, syncopated choral declarations. Almost immediately, the mood shifts: the second movement, *Et in terra pax*, is slow and deeply expressive. Vivaldi moves seamlessly through solo arias, a lyrical soprano duet and vivid call-and-response textures, before the piece culminates in a brilliant double fugue on *Cum Sancto Spiritu*. Vivaldi is thought to have borrowed the closing fugue from a 1708 *Gloria* by a now-forgotten contemporary, Giovanni Maria Ruggieri, adding his own flair to make it a resounding finale.

Tamesis at Douai Abbey

Douai Abbey was established in 1903 by a community of English Benedictine monks, with the striking Abbey Church finally completed in its current form in 1993. Over our own twenty-three seasons, Tamesis is privileged to have performed some milestone concerts within this historic building. It's always a pleasure for Louise to programme for a space that breathes such bountiful life into some of our most-loved repertoire, and for us to sing to an always appreciative audience here.

Our past appearances at Douai have spanned a rich variety of musical themes: *B is for Blessed* in 2009, *A Summer Feast* in 2013, the evocative *Darkness and Light* in 2017, and most recently, our June 2023 concert, *From the Heavens*. (You can find details of all our past concerts on our website, if you'd like to recap the programmes.) Returning to this unique building and community tonight celebrates our ongoing relationship with the Abbey: we are delighted once again to be filling its magnificent architecture with joyous and spiritual music.

Programme notes CAH, June 2026

Programme

Jubilate Deo

Giovanni Gabrieli

Psalm 100 - Jauchzet dem Herrn

Heinrich Schütz

Magnificat

Dieterich Buxtehude

Sopranos: Jo Loxton and Tamsyn Wilson
Alto: Charlie Hobson. Tenor: Alastair Cawdron
Bass: David Webb

Organ Interlude:

Concerto for Organ in F major: Largo and Allegro
"The cuckoo and the nightingale"
George Frideric Handel

Gloria

Bob Chilcott

1. Gloria in excelsis Deo
2. Domine Deus
3. Qui tollis peccata mundi
4. Quoniam tu solus sanctus

INTERVAL

Gloria

Antonio Vivaldi

1. Gloria in excelsis Deo
2. Et in terra pax hominibus
3. Laudamus te
Sopranos: Miranda Phillips and Tamsyn Wilson
4. Gratias agimus tibi
5. Domine Deus, Rex coelestis
Soprano: Jo Loxton
6. Domine Fili unigenite
7. Domine Deus, Agnus Dei
Alto: Catherine Mann
8. Qui sedes ad dexteram Patris
Alto: Catherine Mann
9. Quoniam tu solus sanctus
10. Cum Sancto Spiritu

Peace I leave with you

Amy Beach

Notes on the programme

Welcome to our concert at Douai Abbey! We are delighted to be back at one of our favourite venues, singing a programme that's made for this wonderful building and acoustic. Gloria! is a joyous invocation and we hope our performance this evening will leave you uplifted, exhilarated and at peace.

Giovanni Gabrieli (c. 1557-1612) *Jubilate Deo*

Giovanni Gabrieli spent his career as principal organist and composer at the Basilica of St Mark's in Venice. This building's unique architecture, with its opposing choir lofts set at either end of the nave, gave him an idea that would prove revolutionary. He began writing music specifically designed to exploit the physical space: the *cori spezzati* (divided choirs) technique, in which separate groups of singers answer and echo one another across the room.

First published in his celebrated *Sacrae Symphoniae* collection of 1597, *Jubilate Deo* (Make a joyful noise unto the Lord) in traditional Latin is an eight-part composition for two choirs. They engage in an elaborate contrapuntal dialogue, imitating, answering and reinforcing each other throughout. There are striking moments when the stately duple-time phrasing breaks into a swinging, syncopated triple-time dance for the returning *Alleluia* sections. It is a piece written to echo - perfectly suited to Douai Abbey's soaring space this evening.

Heinrich Schütz (1585-1672) *Psalm 100: Jauchzet dem Herrn, SWV 36*

One of the most significant German composers before Bach, Schütz travelled to Venice to study under the great Giovanni Gabrieli. He was captivated by the spectacular Italian 'polychoral' style and resolved to bring that grand, spatially adventurous sound back to the German Lutheran church.

This German language setting of *Jubilate Deo* or Psalm 100, (Make a joyful noise unto the Lord, all ye lands) published in 1619 in his landmark collection *Psalmen Davids*, is a direct product of that Italian education. Schütz scores the text for two separate four-part choirs, tossing joyful, dance-like motifs back and forth between the two groups in rapid call-and-response. In the acoustic expanse of this lovely Abbey, we hope you'll feel immersed in the sound, so the jubilation of the psalm is amplified.

Dieterich Buxtehude (c. 1637-1707) *Magnificat, BuxWV Appendix 1*

Buxtehude was so legendary as an organist and composer that the young Johann Sebastian Bach famously walked some 250 miles on foot simply to hear him play. Tonight, Simon Dinsdale brings that classic baroque organ style to life in this piece.

There is a twist: while long associated with his name, modern research has revealed that this *Magnificat* may not be by Buxtehude. For generations it was attributed to him, but scholars now believe it was composed by an unknown, gifted contemporary. Whoever it was, we salute them!

The piece is a joyful, elegant setting of Mary's great canticle of praise. It's a wonderful example of the 17th century's 'sacred concerto' genre: the composer created three sections, each introduced by a brief instrumental ritornello. Written in a light, swaying triple metre, it constantly shifts its vocal textures, setting smaller ensembles of singers against full-choir *tutti* passages.

Bob Chilcott (b. 1955) *Gloria*

Bob Chilcott is one of the world's most widely performed contemporary choral composers: at Tamesis we've long appreciated his craft, having both recorded and performed a lot of his music over the years. We are delighted to sing *Gloria* in concert for the first time.

Chilcott's musical instincts were shaped by his years as a boy chorister and choral scholar at King's College, Cambridge, followed by a 12-year tenure with the *King's Singers*. It's not surprising he has such an understanding of what voices can do and what singers love to sing. The four-movement *Gloria* is uplifting and brimming with energy and contrasts. There are moments in the modulations and melodies that recall phrases from Chilcott's lovely *Requiem*, but the *Gloria* has a distinctive life of its own.

It opens with a vibrant, rhythmically charged movement with jazz overtones. The main choir maintains an energetic momentum while an ethereal semi-chorus weaves through the *Et in terra pax* section. The second movement brings a change of pace, settling into something more tender and serene that creates a solemn sense of wonder. The third movement weaves lush, intertwining vocal lines that give the choir the chance to show a wide range of tone and dynamics. The fourth movement launches a fast-paced, dancing finale that builds irresistibly to a joyful, exultant close.