

Programme

Kyrie from the Mass for Four Voices - Byrd (1543-1623)
Christus factus est - Bruckner (1824-96)
Credo from the Missa Brevis St Joannis de Deo
(Little Organ Mass) - Haydn (1732-1809)

Chorale Prelude on Herzlich tut mich verlangen -
Bach (1685-1750) (organ - Christopher Cipkin)

Lord, let me know mine end - Greene (1696-1755)
Ave verum corpus - Byrd (1543-1623)
Recordare from the Requiem Mass - Mozart (1756-
1791) (soloists: Susie Solway, Louise Rapple, Jason
Murray, John Cobb)

Prelude (op.25) - Finzi (1901-1956) (organ - Christopher
Cipkin)

O vos omnes - Casals (1876-1973)
Sanctus from the Requiem - Fauré (1845-1924)
Crucifixus a 8 - Lotti (c.1667-1740)

INTERVAL

Crucifixus pro nobis - Leighton (1929-88) (tenor -
Jason Murray)

1. Christ in the Cradle
2. Christ in the Garden
3. Christ in his Passion
4. Drop, drop, slow tears

Benedictus from The Armed Man - Jenkins (1944-)
Ave verum corpus - Mozart (1756-1791)

The Swan from Carnival of the Animals - Saint-Saëns
(1835-1921) ('cello - Tamsyn Wilson, piano - Louise
Rapple)

Agnus Dei from the Mass for double choir - Martin
(1890-1974)

Ruht wohl - Bach (1685-1750) (from the St John Passion)

Tamesis is:

Sopranos
Heidi Cherry
Rachel Burgess
Sarah Dance
Penny Firshman
Susie Ingram
Rachel Kerwick
Lara Savory
Tamsyn Wilson

Tenors
Tim Beavan
Andy Button
Simon Eastwood
Trevor Mansfield
Jason Murray

Altos
Sarah Banks
Hilary Benson
Sarah Finch
Charlie Hodgkinson
Paula Nichols
Liz Rapple
Lucy Rimmer
Chloë Robson

Basses
Reuben Casey
Christopher Cipkin
John Cobb
Eric Hanson
Austin Jacobs
Stephen Nichols
Jeremy Robson

Grateful thanks to our accompanist Christopher Cipkin
and to the authorities at Wesley Methodist Church.

Tamesis Chamber Choir offers 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 sometimes have vacancies during the year. Contact Louise if you are interested in singing with us: tel 0118 931 4279 or email lourap@yahoo.com.

Louise Rapple graduated in Music and French at Reading University, specialising in performance. She studied conducting at the Conservatoire de Pau in southern France and returned to the UK to direct the Reading University Singers for two years. She spent seven years in Church music, as Organist and Choir Director at Berkshire churches. When not conducting Tamesis, she is a full-time piano teacher in local schools and privately. Tamesis is the realisation of her life-long dream to direct a vigorous and superior choir.

Notes on the programme

This evening's concert is structured around the movements of the Mass setting, excluding the Gloria which doesn't appear as we are in the liturgical season of Lent.

We start with an atmospheric Kyrie (Lord, have mercy) from William Byrd's four-part Mass, which takes us immediately back to the late Elizabethan period when it was written by the dangerously Catholic Byrd in defiance of the militantly Protestant society of the time. The next movement of the Mass is the Credo (I believe in one God), taken from Joseph Haydn's Little Organ Mass, written sometime between 1775 and 1778 and intended for use during the Eucharist, as can be seen by the brevity of this movement, achieved by giving different parts of the text to more than one part at a time. We then hear the Recordare from W A Mozart's Requiem - not a standard part of the mass setting but often used in the Requiem Mass. The text deals with absolution and remission of sins at the Day of Reckoning and begins 'Remember, blessed Jesus, that I am the cause of Thy pilgrimage, do not forsake me on that day. Seeking me Thou didst sit down weary, Thou didst redeem me, suffering death on the cross'.

The Sanctus (Holy holy holy) is taken from Fauré's Requiem and has an ethereal organ accompaniment overlaid by the voices of angels, aka sopranos! The Benedictus (Blessed is he that comes in the name of the Lord) is taken from Karl Jenkins' popular contemporary work The Armed Man, premiered in 2000, which opens with a soaring 'cello solo. The final movement of the Mass, the Agnus Dei, comes from Swiss composer Frank Martin's Mass for Double Choir, written in the 1920's, although not premiered until 1963.

Interspersed throughout the Mass setting this evening are other works with the theme of Christ on the cross. Anton Bruckner's *Christus factus est* was written in 1884 for use on Maundy Thursday with text coming from Philippians which translates as 'Christ became obedient for us, even to death upon the cross. For this God raised him and bestowed upon him the name above all names'. J S Bach's chorale prelude on *Herzlich tut mich verlangen* is better known as the hymn-tune 'O sacred head, sore wounded'. Bach sets it as a typical choral prelude for organ with an ornamented solo line.

Lord, let me know mine end is a beautiful setting by Maurice Greene of text from Psalm 39, much influenced by Purcell, who died the year before Greene was born. Byrd's *Ave verum corpus*, often described as his finest work, was written as part of his *Gradualia* collection of motets in 1605. The text translates as 'Hail, true body, born of the Virgin Mary, who has truly suffered and was sacrificed on the cross for mankind, whose side was pierced, whence flowed water and blood; be for us a foretaste of heaven during our final trial'.

Gerald Finzi's *Prelude* was written in 1929 and intended as the first movement of an elegiac chamber symphony which never materialised. It was never heard during Finzi's lifetime, not being discovered until after his death. Pablo Casals is better remembered as one of the foremost cellists of his generation but also wrote a number of sacred pieces for the Benedictine monks of Montserrat, including *O vos omnes*. The piece translates as 'O ye that pass by, behold and see if there is any sorrow like unto my sorrow. O ye people, is it nothing to you?' and it must be one of the most beautiful and moving of all settings of those words.

Antonio Lotti's hugely popular *Crucifixus* with its wonderful tortured harmonies is the best known of his three settings of this text, which comes from the central part of the Credo. The larger-scale work *Crucifixus pro nobis* was written by Kenneth Leighton in 1961 for the choir of New College Oxford and is a setting of 17th-century words by Patrick Carey. Based around a tenor solo, this stark and relentless setting evokes a lasting image of the horror of the crucifixion, before closing memorably with the serene *Drop, drop, slow tears*, words by Phineas Fletcher.

Mozart's *Ave verum corpus* needs no introduction, being one of the most enduringly popular sacred choral works ever written. Camille Saint-Saëns' beautiful work *The Swan* is another familiar piece, and perfectly captures the image of the swan gliding through the water. And we finish our concert this evening with Bach's *Ruht Wohl*, one of the final movements of the *St John Passion*, a calm and moving farewell to Christ's incarnation on earth with the text 'Rest in peace, sacred body, for which I weep no longer, and bring me also to my rest. The grave that is yours and holds no further suffering, for me opens Heaven and closes Hell'.

tamesis

chamber choir

musical director - louise rapple

presents the second concert in the
"Biblical Characters" concert
series for the 2005-6 season

Crucifixus Pro Nobis

Saturday March 4th 2005
7:30 pm
Wesley Methodist Church,
Reading

www.tamesischamberchoir.co.uk