

The Ripieno Choir  
*conducted by* David Hansell  
Howard Skempton *accordion*

21 June 2014 7.30pm  
The Menuhin Hall  
Yehudi Menuhin School  
Cobham Road, Stoke d'Abernon  
Surrey KT11 3QQ



## PROGRAMME

Down by the sally gardens • arr. John Vine  
Early one morning • arr. Thomas Dunhill  
The lark in the clear air • arr. John Vine

Daybreak at Sea • Cyril Rootham  
A shepherd in a glade • Cyril Rootham  
Hark, where Poseidon's white  
racing horses • Cyril Rootham

*Accordion solos* Cakes and Ale • Twin Set  
Small Change • Howard Skempton

The Flight of Song • Howard Skempton  
1 The Arrow and the Song  
2 Becalmed  
3 Chimes  
4 The Tide rises, the Tide falls

Orpheus with his lute • George Macfarren  
Full fathom five • Charles Wood

*Accordion solos* Ada's Dance • One for the Road • Howard Skempton

My love dwelt in a northern land • Edward Elgar  
Haste on, my joys • Gerald Finzi

Geographical Fugue • Ernst Toch

*Please join us for  
drinks in the bar after  
the concert*

# THE *Texts*

## œ ***Down by the sally gardens***

*traditional arr. Vine/Yeats*

Down by the sally gardens my love  
and I did meet;  
She passed the sally gardens with  
little snow-white feet.  
She bid me take love easy, as the  
leaves grow on the tree;  
But I, being young and foolish, with  
her did not agree.  
  
In a field by the river my love and I  
did stand,  
And on my leaning shoulder she laid  
her snow-white hand.  
She bid me take life easy, as the  
grass grows on the weirs;  
But I was young and foolish, and  
now am full of tears.

## œ ***Early one morning***

*traditional arr. Dunhill*

Early one morning, just as the sun  
was rising,  
I heard a maid sing in the valley below,  
“Oh, don’t deceive me!  
Oh, never leave me!  
How could you use a poor maiden so?  
  
“Remember the vows that you made  
to your Mary,  
Remember the bow’r where you  
vow’d to be true;  
Oh, don’t deceive me! .....

“Oh, gay is the garland and fresh are  
the roses

I’ve cull’d from the garden to bind  
on thy brow;  
Oh, don’t deceive me! .....

Thus sang the poor maid, her  
sorrows bewailing,

Thus sang the poor maiden in the  
valley below,

“Oh, don’t deceive me!

Oh, never leave me!

How could you use a poor maiden  
so?”

## œ ***The lark in the clear air***

*traditional arr. Vine/Ferguson*

Dear thoughts are in my mind  
And my soul soars enchanted,  
As I hear the sweet lark sing  
In the clear air of the day.  
For a tender beaming smile  
To my hope has been granted,  
And tomorrow she shall hear  
All my fond heart would say.

I shall tell her all my love,  
All my soul’s adoration,  
And I think she will hear me  
And will not say me nay.  
It is this that gives my soul  
All its joyous elation,  
As I hear the sweet lark sing  
In the clear air of the day.

œ **Daybreak at Sea**

Rootham/McKenna

Now doth the slow weight of night  
Sink earthward out of the sky;  
And on earth 'tis only the golden sea  
Doth know the sun gone by.

Then night stooped down and gave  
her kiss  
And the golden waters sighed;  
So darkness rippled across the sea,  
And the sea lay still and wide.

Then all the rout of night began,  
Spirits spiral in the air,  
Wild shapes that man hath never seen  
On the waters stalk and stare.

Then morn blew from the mountain  
heights  
His trumpet every way,  
So did the sun stream down from  
heaven,  
And the waters knew 'twas day.

œ **A shepherd in a glade**

Rootham/Dowland

A shepherd in a glade  
his plaining made  
Of love and lover's wrong  
Unto the fairest lass  
that trod on grass,  
And thus began his song:

"Since love and fortune will,  
I honour still  
Your fair and lovely eye:  
What conquest will it be,  
sweet nymph, for thee,  
If I for sorrow die?

"Restore my heart again,  
Which love by thy sweet looks hath  
slain,  
Lest, that enforced by your disdain  
I sing:  
'Fie, fie on love, it is a foolish thing.'"

"My heart where have you laid?  
O cruel maid!  
To kill where you might save,  
Why have ye cast it forth  
As nothing worth,  
Without a tomb or grave?

"O let it be entombed and lie  
In your sweet mind and memory;  
Lest I resound on ev'ry warbling  
string,  
'Fie, fie on love, it is a foolish thing.'"

œ **Hark, where Poseidon's white racing horses**

Rootham/Bliss Carman  
(Sappho: 100 Lyrics, XCV)

Hark, where Poseidon's white racing  
horses  
Trample with tumult the shelving  
seaboard!  
Older than Saturn, older than Rhea,  
That mournful music, falling and  
surging  
With the vast rhythm ceaseless,  
eternal,  
Keeps the long tally of all things  
mortal.

How many lovers hath not its lulling  
Cradled to slumber, with the ripe  
flowers,  
Ere for our pleasure this golden

summer  
Walked throught the corn-lands in  
gracious splendour!  
How many loved ones will it not  
croon to,  
In the long spring-days through  
coming ages,  
When all our day-dreams have been  
forgotten,  
And none remembers even thy beauty!

They too shall slumber in quiet  
places,  
And mighty sea-sounds call them  
unheeded.

œ *Accordion solos*

**Cakes and Ale**  
**Twin Set**  
**Small Change**  
*Skempton*



This image  
appears as  
the opening  
section of  
Howard  
Skempton's  
*The Flight  
of Song*

œ **The Flight of Song**  
*Skempton/ Longfellow*

**1 The Arrow and the Song**

I shot an arrow into the air,  
It fell to earth, I knew not where;  
For, so swiftly it flew, the sight  
Could not follow it in its flight.

I breathed a song into the air,  
It fell to earth, I knew not where;  
For who has sight so keen and  
strong,  
That it can follow the flight of song?

Long, long afterward, in an oak  
I found the arrow, still unbroke;  
And the song, from beginning to end,  
I found again in the heart of a friend.

**2 Becalmed**

Becalmed upon the sea of Thought,  
Still unattained the land it sought,  
My mind, with loosely-hanging sails,  
Lies waiting the auspicious gales.

On either side, behind, before,  
The ocean stretches like a floor,  
A level floor of amethyst,  
Crowned by a golden dome of mist.

Blow, breath of inspiration, blow!  
Shake and uplift this golden glow!  
And fill the canvas of the mind  
With wafts of thy celestial wind.

Blow, breath of song! until I feel  
The straining sail, the lifting keel,  
The life of the awakening sea,  
Its motion and its mystery!

### 3 *Chimes*

Sweet chimes! that in the loneliness  
of night

Salute the passing hour, and in the  
dark

And silent chambers of the  
household mark

The movements of the myriad orbs  
of light!

Through my closed eyelids, by the  
inner sight,

I see the constellations in the arc  
Of their great circles moving on, and  
hark!

I almost hear them singing in their  
flight.

Better than sleep it is to lie awake,  
O'er-canopied by the vast starry dome  
Of the immeasurable sky; to feel  
The slumbering world sink under  
us, and make

Hardly an eddy, a mere rush of foam  
On the great sea beneath a sinking  
keel.

### 4 *The Tide rises, the Tide falls*

The tide rises, the tide falls,  
The twilight darkens, the curlew  
calls;

Along the sea-sands damp and  
brown

The traveller hastens toward the town,  
And the tide rises, the tide falls.

Darkness settles on roofs and walls,  
But the sea, the sea in the darkness  
calls, and calls;

The little waves, with their soft,

white hands,

Efface the footprints in the sands,  
And the tide rises, the tide falls.

The morning breaks; the steeds in  
their stalls

Stamp and neigh, as the hostler  
calls;

The day returns, but nevermore  
Returns the traveller to the shore,  
And the tide rises, the tide falls.

#### œ *Orpheus with his lute* *McFarren/ Shakespeare*

Orpheus with his lute made trees,  
And the mountain tops that freeze,  
Bow themselves when he did sing:

To his music plants and flowers  
Ever sprung; as sun and showers  
There had made a lasting spring.  
Every thing that heard him play,  
Even the billows of the sea,

Hung their heads, and then lay by.  
In sweet music is such art,  
Killing care and grief of heart  
Fall asleep, or hearing, die.

#### œ *Full fathom five* *Wood/Shakespeare*

Full fathom five thy Father lies,  
Of his bones are coral made:  
Those are pearls that were his eyes,  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange  
Sea-nymphs hourly ring his knell.  
Hark, now I hear them, ding-dong,  
bell.

#### œ *Accordion solos*

#### *Ada's Dance • One for the Road* *Skempton*

#### œ *My love dwelt in a northern land* *Elgar/Lang*

My love dwelt in a northern land  
A dim tower in a forest green  
Was his, and far away the sand,  
And grey wash of the waves was  
seen,

The woven forest boughs between.

And through the northern summer  
night

The sunset slowly died away,  
And herds of strange deer, silver  
white,  
Came gleaming through the forest  
grey,

And fled like ghosts before the day.

And oft, that month, we watch'd the  
moon

Wax great and white o'er wood and  
lawn,

And wane, with waning of the June,  
Till, like a brand for battle drawn,  
She fell, and flamed in a wild dawn.

I know not if the forest green  
Still girdles round that castle grey,  
I know not if, the boughs between,  
The white deer vanish ere the day.  
The grass above my love is green,  
His heart is colder than the clay.

#### œ *Haste on, my joys!* *Finzi/Bridges*

Haste on, my joys! your treasure lies  
In swift, unceasing flight.

O haste: for while your beauty flies  
I seize your full delight.

Lo! I have seen the scented flower,  
Whose tender stems I cull,  
For her brief date and meted hour  
Appear more beautiful.

O youth, O strength, O most divine  
For that so short ye prove;  
Were but your rare gifts longer mine,  
Ye scarce would win my love.  
Nay, life itself the heart would spurn,  
Did once the days restore  
The days, that once enjoyed return,  
Return, ah! nevermore.

#### œ *Geographical Fugue* *Ernst Toch*

Trinidad!  
And the big Mississippi,  
and the town Honolulu,  
and the lake Titicaca,  
the Popocatepetl is not in Canada,  
rather in Mexico, Mexico, Mexico!  
Canada, Málaga, Rimini, Brindisi,  
Canada, Málaga, Rimini, Brindisi,  
yes, Tibet, Tibet, Tibet, Tibet,  
Nagasaki! Yokohama!  
Nagasaki! Yokohama!  
Trinidad! Trinidad! *Trinidad!*

## Figures for decision

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## Diary

DATES

**18-23 OCTOBER 2014**

*Barcelona Tour*

Ripieno will be visiting Barcelona and giving performances in major venues including Barcelona Cathedral and Montserrat Abbey. The repertoire will include the *Missa 'O quam gloriosum'* by Tomás Luis de Victoria and motets by William Byrd.

**15 NOVEMBER 2014 • 7.30**

*All Saints' Church, Weston Green, Esher*

### LA CHAPELLE ROYALE

2014 marks the 250th anniversary of the great French composer Jean-Philippe Rameau's birth. We shall mark this by performing sacred music by him and by two of his musical forebears. The magnificent *Litanies* by Marc-Antoine Charpentier is for the brilliant and unusual choral disposition of SSSATB and the outstanding *Missa 'Macula non est in te'* (also in six parts) by the almost unknown, though aptly named, Louis le Prince will be an exciting revelation.

**21 MARCH 2015 • 7.30**

*All Saints' Church, Weston Green, Esher*

### MASTERPIECES OF THE RENAISSANCE

This programme will span the sixteenth century as we offer, in

response to audience demand, another chance to hear John Browne's *Stabat Mater* from the Eton Choir Book. This will be complemented by joyful motets for Easter by William Byrd, Peter Phillips and Tomás Luis de Victoria.

**20 JUNE 2015 • 7.30**

*The Menuhin Hall, Cobham, Surrey*

### SUMMER CONCERT – TWENTY YEARS ON

For his 20th such concert, conductor David Hansell will look back at the previous nineteen and compile a programme of choir, audience and personal favourites.

### AND LATER ...

Looking further ahead, David's 20th year with Ripieno will reach a climax in November with a concert of music by Heinrich Schütz, Giovanni Gabrieli and Claudio Monteverdi. Then 2016 will be Ripieno's 70th birthday and we will mark it (as we did the 50th and 60th!) with a performance of Handel's *Messiah*.

*Do keep in touch with our developing plans via our website – [www.ripienochoir.org.uk](http://www.ripienochoir.org.uk)*

# Tonight's

## PERFORMERS

**DAVID HANSELL** became conductor of the Ripieno Choir in January 1996. He is a graduate of Durham University (first and research degrees), and also holds diplomas in organ playing and choral conducting. Although he freely admits to a particular enthusiasm for seventeenth- and eighteenth-century music, his repertoire is extremely wide-ranging, from Gregorian chant to new commissions. He writes regularly for the specialist magazine *Early Music Review* and has prepared many editions of otherwise unavailable music, especially compositions by Marc-Antoine Charpentier. David is also the author of *Discover Choral Music*, a CD/book combination published by Naxos which is about to be translated into Korean!

Now retired from school work, David is devoting himself anew to playing the organ and harpsichord, especially the works of JS Bach, and has hunted down an apparently lost work for four harpsichords by the virtuoso harpsichordist George Malcolm (1917-1997). He hopes to revive this in 2017 to mark the centenary of GM's birth.

**HOWARD SKEMPTON** (b1947) has a reputation both as composer and accordionist. In his twenties he was a member and co-organiser of the experimental Scratch Orchestra and a pupil (privately and at Morley College) of its moving spirit, the free-thinking composer Cornelius Cardew. When the orchestra disbanded in the early 1970s following a split between its 'political' and 'experimental' factions Howard became a classic modern 'portfolio' musician, combining composing with performing and music editing. The 1980s brought an increasing number of commissions and recordings followed in the 90s, including a disc of piano music recorded by old friend and former Scratch Orchestra colleague John Tilbury in 1996. The same decade also saw the completion of two unusual concertos – for hurdy-gurdy and percussion (1994) and for oboe, accordion and strings (1997).

The first decades of this century have brought Howard further recognition in the shape of a Royal Philharmonic Society Award for chamber music composition in 2005 and a short-listing in the same category in 2011. He has also won a

BBC prize for Choral Composition (2008) and has had works commissioned by Merton College, Oxford and the choirs of Chester and Wells Cathedrals. *The Flight of Song* was commissioned by Contemporary Music Making for Amateurs in 1996.

## the RIPIENO choir

### soprano

Barbara Collignon, Isobel Cooke, Shirley Davenport, Harriet Hansell, Louise Hickey, Helen Marsden, Veronica Middleton, Julie Rousseau, Christina Sage, Lynn Skrzypecka, Claire Yates

### alto

Ann Burger, Saskia Harris, Barbara Mogensen, Joan Roskelly, Lesley Ruddock, Delia Steven, Kate Tanner

### tenor

Martin Harris, Nick Harris, Richard McGregor-Johnson, David Ruddock, Patrick Talbot

### bass

Michael Collon, George Engelhardt, Richard Evans, Cameron Marshall, Mike Murphy, Nyren Scott-Malden, Howard Thompson

**THE RIPIENO CHOIR** has a wide and varied repertoire ranging from madrigals and lighter pieces to historically informed performances of splendid sacred works; there is an

### TONIGHT'S SPONSOR

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*We are also grateful to The Music Reprieval Trust, registered charity no: 1115584, for their support in promoting this concert.*

emphasis on music of the Baroque and Renaissance – including many less familiar works – but with plenty more besides. While much of the repertoire is unaccompanied, where other forces are called for the Choir attracts first-class professional soloists and instrumental ensembles. Membership is about thirty, drawn from a large area around Esher.

Versatile and mobile, with tours to Europe and the USA, the Choir toured the Cape in South Africa in October 2007 for a series of charity concerts, where they raised funds for the St John Home-Based Care project, which trains carers in rural communities to look after the sick and dying unable to afford the medical help they need. The next tour takes them to Barcelona later this year where they will sing music by Victoria and Byrd in venues including Barcelona Cathedral.

The Choir will be holding

auditions for tenor and bass voices in the autumn; please call Nick Harris on 020 3137 0376 for details. The Choir would also like to hear from young singers (all voices) of sixth form or gap year age who might be interested in short-term membership in preparation for a University Choral Scholarship.

#### **SPECIAL EVENTS**

The Ripieno Choir can make your special occasion even more memorable with music to suit the event – whether it be a wedding, or corporate hospitality, or any function for which music helps to set the mood. For details please call 020 3137 0376 or email [vox@ripienochoir.org.uk](mailto:vox@ripienochoir.org.uk).

[www.ripienochoir.org.uk](http://www.ripienochoir.org.uk)



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