



***Renaissance music inspired
by the city of Seville***

the
RIPIENO
choir

conducted by
Huw Morgan

with
His Majestys
Sagbutts &
Cornetts

7:30pm Saturday
20 November 2021
All Saints Church
Weston Green
Esher KT10 8JL



A street in Seville

PROGRAMME

FRANCISCO GUERRERO Missa Surge Propera
Kyrie and Gloria
SEBASTIÁN DE VIVANCO O Quam Suavis

G P DA PALESTRINA Vestiva i Colli
(arr Selma / Woolf)

RODRIGO DE CEBALLOS Hortus Conclusus
ALONSO LOBO Versa Est In Luctum
FRANCISCO GUERRERO Ave Virgo Sanctissima

Interval twenty minutes

CRISTÓBAL DE MORALES Magnificat Septimi Toni
JUAN ESQUIVEL Ego Sum Panis Vivus
FRANCISCO GUERRERO Missa Surge Propera
Agnus Dei

JOSÉ XIMÉNEZ Batalla del Sexto Tono a 6

JUAN NAVARRO In Passione Positus
JUAN VÁSQUEZ Agenda Defunctorum
Taedet animam meam
CRISTÓBAL DE MORALES Peccantem Me Quotidie
FRANCISCO GUERRERO Duo Seraphim

PROGRAMME NOTES

We often consider “schools” when we discuss music - Second Viennese, Minimalist, Mannheim - and choral music from the Renaissance is no different. Sitting discreetly amongst the more lauded schools such as the Franco-Flemish, the Mannerist, the Roman, Venetian and the English Madrigal Schools, we find the Andalusian School of polyphony. This rich network of composers from Seville, Córdoba, Granada and further afield flourished from near the beginning of the sixteenth into the first quarter of the seventeenth centuries, and produced some of the most compelling sacred music of the era.

What words might we use to describe this music, what sets it apart from that of other contemporary schools? Earthy perhaps, yet also celestial; sinuous and expressive; certainly direct, warm, generous and deeply moving. This concert attempts to provide a portrait of this musical Spanish gold, placing some choral favourites alongside lesser-known but utterly enveloping and transporting works. We are delighted to be joined for this concert by the internationally-renowned early brass ensemble His Majestys Sagbutts & Cornetts.



Morales

Cristóbal de Morales (c.1500-1553) and Juan Vásquez (c.1500 - c.1560) are from the earliest generation of the school. Morales was born in Seville (where the city’s university have named their music department in his honour) and enjoyed an itinerant career that included posts at Ávila and Plasencia as well as a period of service at the Vatican. He composed a prodigious amount of sacred choral music (including over one hundred mass settings), complex and virtuosic early works giving way to a pared back, chordal style in later years. He achieved

Europe-wide fame through widespread publication of his music, volumes of which also travelled to the New World. He composed at least eighteen Magnificat settings: this **Magnificat Septimi Toni** (seventh psalm tone) setting was published in Venice in 1545 and is presented tonight *in alternatim*, that is with the instruments performing odd-numbered verses and the choir singing the even numbers. **Peccantem me quotidie** is a plangent and expressively dissonant setting of a responsory from the Office of the Dead.

Juan Vásquez set the Office, in a form particular to Seville cathedral, in 1556. This wonderful work is worth exploring in its entirety: **Taedet animam meam** sets one of the readings (Lectio 2) in a homophonic (chordal), chanted

style, but other movements show that he was also a master at crafting polyphonic textures.

The life of Juan Navarro Hispalensis (c.1530 - 1580) is a little better documented than that of Vásquez: he was born in Marchena in the province of Seville (hence the epithet “Hispalensis” or “of Seville”) where he sang as a young tenor in the chapel of the Duke of Arcos (under the direction of Morales) in 1549, going on to serve at cathedrals in Jaén, Málaga, Ávila (where he probably taught Tomás Luis de Victoria), Salamanca and several others. **In Passione Positus** is a Passiontide motet (published only posthumously in 1616) of extraordinary power, setting a text describing Jesus’s fear on the cross with the most serene, open and generous harmonies. Sadly, though he was known to have written a large number of compositions, few of them are readily available in modern editions.



Guerrero

Francisco Guerrero (1528 - 1599) is probably the best-known of the composers on this programme, and a giant of the European Renaissance. He was born in Seville and, ordained a priest, spent his entire adult career serving the cathedral there, though his repute sometimes took him on travels around Europe to present and promote his music, which was widely published. His control of polyphony and harmony, his expressive use of mode and dissonance, and the sheer “singability” of his music made him rightly famous throughout the continent both during and after his lifetime. He also wrote a best-selling book about his travels to the Holy Land in 1589.

Guerrero, like many Spanish composers, would have been well-acquainted with sackbuts, cornetts, and other instruments such as shawms and the bajón (a forerunner of the bassoon), as they formed a major part of liturgical life in the country’s major churches and cathedrals. By the middle of the sixteenth century, Seville cathedral boasted a full-time staff to play two sackbuts and three shawms (also doubling on cornett and recorder). The cathedral’s chapter acts and other records from this period are almost complete and provide a detailed account of how the instruments were used: frequently, with much colour and variety, some ornamentation, and more than occasionally replacing voices in the choir completely, rather than just doubling them (as you will hear this evening in sections of the Mass of Guerrero and Magnificat of Morales).

The Marian antiphon **Ave Virgo Sanctissima** (1560) is perhaps Guerrero's best-known work, a beautiful hymn where the two soprano parts are in canon, that is, following each other exactly. **Duo Seraphim** (published in Venice, 1589) is a powerful work for Trinity Sunday: the forces are split into three choirs of four voices each, all coming together with great impact at the words *plena est* (Heaven and earth are full of your glory). **Missa Surge Propera** (Rome, 1582) is a parody mass based on an unknown motet of the same name - it is the only mass by Guerrero scored for six voices and is unusually sonorous. Tonight we hear the Kyrie, Gloria, and Agnus Dei movements.

Guerrero's direct contemporary Rodrigo de Ceballos (c.1525 - c.1581) seemed to work everywhere in Andalusia except Seville: at various stages he served as director of music at the cathedrals of Córdoba and Málaga as well as the Royal Chapel in Granada. His **Hortus Conclusus** sets a particularly sensuous text from the Song of Songs, though not one that was usually authorised by the Catholic church for use as a Marian antiphon. It is a particularly fine and rich piece of four-part polyphony that must have been treasured by his contemporaries and composers of the following generation: for example, Juan Esquivel (c.1560 - c.1623) wrote a parody mass, published in 1613, on the motet. Esquivel was not a native of Andalusia and spent much of his time working in Ciudad Rodrigo and Oviedo; he is however connected to the school of composers as he was taught his craft by Navarro. His eucharistic motet for the feast of Corpus Christi, **Ego Sum Panis Vivus**, is brief yet full of character and colour.

Sebastián de Vivanco (c.1551 - 1622), was born in Ávila (hometown of Victoria) but like Esquivel, is connected to the Andalusian school through his studies with Navarro. His **O Quam Suavis Est** is also a eucharistic motet for the feast of Corpus Christi but is less direct and more expressively sensuous than that of Esquivel.

Finally, Alonso Lobo (1555 - 1617) was first a choirboy under then assistant to Guerrero at Seville cathedral; he had an extended period as master of music at Toledo cathedral before returning to Seville in 1604 where he remained until his death. He had a contemporary and lasting reputation as a craftsman of polyphony of a very high quality: his **Versa Est In Luctum**, a motet for the funeral of King Philip II in 1598, is perhaps his finest and best-known work.



Lobo

Texts and Translations

Missa Surge Propera

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

GUERRERO (1528-1599)

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae
voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex caelestis, Deus
Pater omnipotens.
Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

*Glory be to God on high,
and in earth peace, good will towards men.*

*We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,*

*Lord God, heavenly King, God the Father
Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the
Father,
that takest away the sins of the world, have
mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the
Father, have mercy upon us.
For thou only art holy; thou only art the
Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the
Father.
Amen.*

Qui tollis peccata mundi, miserere
nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris, miserere
nobis.
Quoniam tu solus Sanctus. Tu solus
Dominus.
Tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei
Patris.
Amen.

(From the Book of Common Prayer)

O Quam Suavis

O quam suavis est, Domine, spiritus
tuus, qui ut dulcedinem tuam in filios
demonstrares, pane suavissimo de
caelo praestito,
esurientes reple bonis,
fastidiosos divites dimittens inanes.

VIVANCO(c.1551-1622)

*How sweet, O Lord, is thy spirit,
who, to show thy tenderness to thy children,
feedest them with thy sweetest bread from
heaven,
filling the hungry with good things,
and sending the disdainful rich empty
away.*

*(Antiphon for Vespers on the feast of
Corpus Christi)*

Hortus Conclusus

Hortus conclusus soror mea,
sponsa mea, et fons signatus.

Aperi mihi, O soror mea, amica mea,
columba mea, immaculata mea.
Surge propera amica mea et veni.
Veni speciosa mea, ostende mihi,
faciem tua.
Favus distillans labia tus,
mel et lac sub lingua tua.
Veni, sponsa mea, veni coronaberis

CEBALLOS (c.1525-c.1581)

*A garden enclosed is my sister,
my bride, a garden enclosed and a fountain
sealed.*

*Open to me, my sister, my love,
my dove, my undefiled.
Arise my love and come.
Come my fair one, let me see thy face.*

*Thy lips are as a honeycomb,
honey and milk are under thy tongue.
Come my bride, come, thou shalt be
crowned.*

(Song of Solomon Ch 4)

Versa Est In Luctum

Versa est in luctum cithara mea,
et organum meum in vocem flentium.

Parce mihi Domine,
nihil enim sunt dies mei.

LOBO (1555-1617)

*My harp is turned to mourning
and my organ into the voice of them that
weep.*

*Spare me, O Lord,
for my days are as nothing.*

(Job Ch 30 v. 31)

Ave Virgo Sanctissima

Ave virgo sanctissima
Dei mater piissima
Maris stella clarissima
Salve semper gloriosa
Margarita pretiosa
Sicut liliū formosa
Nitens olens velut rosa

GUERRERO (1528-1599)

*Hail, holy virgin,
most blessed mother of God,
bright star of the sea.
Hail, ever glorious,
precious pearl,
lovely as the lily,
beautiful and perfumed as the rose.*

INTERVAL 20 minutes

Magnificat Septimi Toni

MORALES (c.1500-1553)

* Magnificat anima mea Dominum;

My soul doth magnify the Lord.

Et exsultavit spiritus meus in Deo
salutari meo.

*And my spirit hath rejoiced in God my
Saviour.*

* Quia respexit humilitatem ancillae
suae. Ecce enim ex hoc beatam me
dicent omnes generationes.

*For he hath regarded the lowliness of his
handmaiden. For behold, from henceforth
all generations shall call me blessed.*

Quia fecit mihi magna qui potens est,
et sanctum nomen ejus.

*For he that is mighty hath magnified me,
and holy is his name.*

* Et misericordia ejus a progenie in
progenies timentibus eum.

*And his mercy is on them that fear him
throughout all generations.*

Fecit potentiam in bracchio suo.
Dispersit superbos mente cordis sui.

*He hath shewed strength with his arm.
He hath scattered the proud in the
imagination of their hearts.*

* Deposuit potentes de sede, et
exaltavit humiles.

*He hath put down the mighty from their
seat, and hath exalted the humble and
meek.*

Esurientes implevit bonis, et divites
dimisit inanes.

*He hath filled the hungry with good things,
and the rich he hath sent empty away.*

* Suscepit Israel, puerum suum,
recordatus misericordiae suae.

*He remembering his mercy hath holpen his
servant Israel,*

Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

*As he promised to our forefathers,
Abraham and his seed for ever.*

* Gloria Patri, et Filio, et Spiritui
Sancto:

*Glory be to the Father, and to the Son and
to the Holy Ghost;*

sicut erat in principio, et nunc, et
semper: et in saecula saeculorum.

*as it was in the beginning, is now, and ever
shall be, world without end.
Amen.*

Amen.

(From the Book of Common Prayer)

* instrumental sections

Ego Sum Panis Vivus

Ego sum panis vivus, qui de cælo
descendi.
Si quis manducaverit ex hoc pane, vivet
in æternum:
Alleluia.

ESQUIVEL (c.1560–c.1623)

*I am the living bread which came down
from heaven.
If any man eat of this bread, he shall live
for ever.
Alleluia*

*(St John Ch 6 v 51. Antiphon for Lauds on
the feast of Corpus Christi)*

Missa Surge Propera Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

GUERRERO (1528-1599)

*Lamb of God, that takest away the sins of
the world, have mercy upon us.
Lamb of God, that takest away the sins of
the world, have mercy upon us.
Lamb of God, that takest away the sins of
the world, grant us thy peace.*

In Passione Positus

In passione positus Jesus, cum pro
nobis oblatus est,
tremens ait: Tristis est anima mea
usque ad mortem.
Vigilate et orate ut non intretis in
temptationem
et factus est in agonia.
Orabat dicens:
Pater mi, si possibile est, transeat a me
calix iste

NAVARRO (c.1530-1580)

*In his Passion, Jesus, when sacrificed for
us,
cried out trembling: My soul is sorrowful
even unto death.
Watch and pray that ye enter not into
temptation.
And in his agony, pleading,
he said:
My Father, if it be possible, let this cup pass
from me.*

(St Matthew Ch 26 vv 38-41)

Agenda Defunctorum Taedet animam meam

Taedet animam meam vitae meae;
dimittam adversum me eloquium
meum, loquar in amaritudine animae
meae.
Dicam Deo: Noli me condemnare;
indica mihi cur me ita judices.

VÁSQUEZ (c.1500-c.1560)

*My soul is weary of my life; I will leave my
complaint upon myself; I will speak in the
bitterness of my soul.*

*I will say unto God, Do not condemn me;
shew me wherefore thou contendest with
me.*

Numquid bonum tibi videtur, si
calumnieris me, et opprimas me opus
manuum tuarum, et consilium
impiorum adjuves?

*Is it good unto thee that thou shouldst
oppress, that thou shouldst despise the
work of thine hands, and shine upon the
counsel of the wicked?*

Numquid oculi carnei tibi sunt? aut
sicut videt homo, et tu videbis?
Numquid sicut dies hominis dies tui, et
anni tui sicut humana sunt tempora,
ut quaeras iniquitatem meam, et
peccatum meum scruteris,
et scias quia nihil impium fecerim, cum
sit nemo qui de manu tua possit
erueri.

Lectio 2

Peccantem Me Quotidie

Peccantem me quotidie
et non penitentem,
Timor mortis conturbat me.

Quia in inferno nulla est redemptio.
Miserere mei, Deus, et salva me.

Duo Seraphim

Duo seraphim clamabant alter ad
alterum:
Sanctus Dominus Deus Sabaoth.
Plena est omnis terra gloria ejus.

Tres sunt, qui testimonium dant in
coelo:
Pater, Verbum et Spiritus Sanctus:
et hi tres unum sunt.
Sanctus Dominus Deus Sabaoth.
Plena est omnis terra gloria ejus.

*Hast thou eyes of flesh? or seest thou as
man seeth?
Are thy days as the days of man? are thy
years as man's days,
That thou enquirest after mine iniquity, and
searchest after my sin?
Thou knowest that I am not wicked; and
there is none that can deliver out of thine
hand.*

Second lesson (Job Ch 10 vv 1-7)

MORALES (c.1500-1553)

*I who sin every day
and am not penitent,
the fear of death troubles me:*

*For in hell there is no redemption.
Have mercy upon me, O God, and save me.*

GUERRERO (1528-1599)

Two seraphim cried one to the other:

*Holy is the Lord God of Sabaoth.
The whole earth is full of his glory.*

*There are three who bear witness in
heaven:
the Father, the Word, and the Holy Spirit:
and these three are one.
Holy is the Lord God of Sabaoth.
The whole earth is full of his glory.*

Diary dates

Sunday 2 January **TWELFTH NIGHT CONCERT**
7:00
Note early start time
Seasonal music and readings with retiring collection for the church.

Saturday 19 March **THE SOLITARY CITY**
7:30
Including Byrd's *Civitas Sancti Tui*, Tallis's *Lamentations of Jeremiah* and MacMillan's *Miserere*. This concert is the one postponed from March 2020.

Saturday 18 June **SUMMER CONCERT**
7:30
We combine with the English Arts Chorale to sing the Tallis 40-part motet *Spem in Alium* and Rachmaninov's Vespers.

Concert venue: *All Saints Church, Weston Green, Esher, KT10 8JL*



Oxshott and Cobham Music Society - Holy Trinity Church, Claygate KT10 0JP

SAT 4 DECEMBER Concert at 8pm

Pre-concert talk at 6.45 pm

CASTALIAN STRING QUARTET

With **HANNAH SHAW**, viola



playing **HAYDN, JANACEK and BRAHMS**

FUTURE CONCERTS

26 February **ZOLTÁN FEJÉRVÁRI** piano

9 March **MANU BRAZO** saxophone with **PRAJNA INDRAWATI** piano

& **CLAUDIA GALLARDO** violin

26 March **PIXELS ENSEMBLE**

Tickets: £22. Members, children, and students up to 25 with ID, free.

Tickets are available via tel 020 8398 4377 and at www.wegotickets.com

See our website for further details : www.ocms-music.org

Tonight's performers

HUW LLEWELYN MORGAN is a freelance conductor, organist, composer and teacher living in Bristol. A graduate of the University of Oxford and the Royal Academy of Music, he is currently also director of the Redland Green Choir, and performer of the “mainly slow organ music” series held at St Stephen’s Church in Bristol.

His compositions, published by Firehead Editions, have been performed in venues and festivals across the UK, Europe and North America, and have featured on various radio stations and recordings, including a survey of his organ works performed by David Pipe on the Meridian label. Huw is a founder member of “Automatronic”, a collective that seeks to promote and perform new works for organ and electronics.

Away from music, Huw enjoys photography and above all spending time with his two young daughters.

THE RIPIENO CHOIR toured Seville, Granada, Córdoba and Carmona in 2019 where our concerts included both English and Spanish music. *El Correo de Andalucia*, in a very complimentary review, referred to our “unequivocal feeling of magic and mystery”.

The choir has a wide and varied repertoire, ranging from plainchant to the present day via historically informed performances of major renaissance and baroque works, including recently Bach’s *B minor mass* in 2019 and Handel’s *Messiah* in 2016 for the choir’s 70th anniversary. In 2017 all concerts contained at least one piece by Claudio Monteverdi marking the 450th anniversary of his birth; this included a special all-Monteverdi programme on his probable birthday, and a thrilling performance of the famous *1610 Vespers*.

The choir has a penchant for rarely performed or rediscovered music such as Giovanni Croce’s *Missa Percussit Saul*. Much of our repertoire is unaccompanied but, as is the case tonight, the choir is able to engage specialist instrumental ensembles when required.

During the various pandemic restrictions, thanks to the sterling efforts of Huw and the committee, the choir kept going with a mix of online tutorials, groups of 6 meeting in gardens, outdoor rehearsals and an impromptu concert in a school playground. We are delighted to be back together again singing and performing for you.

Membership is about thirty-five singers drawn from a large area around Esher.

the
RIPIENO
choir

SOPRANO

Amanda Allen
Barbara Collignon
Isobel Cooke
Shirley Davenport
Helen Marsden ♪
Veronica Middleton
Jill Mills
Margaret Nicholson ♪
Julie Rousseau
Christina Sage
Lynn Skrzypecka
Claire Yates

ALTO

Ann Burger
Mary Chadwick
Elizabeth Cohen
Saskia Harris
Sue Kite
Lisa Pledger
Maddy Stannard
Delia Steven

TENOR

Martin Harris
Nick Harris
Richard McGregor-Johnson
Mark Stollery ♪
Howard Thomson
BASS
Michael Boxall
Michael Collon
George Engelhardt
Cameron Marshall
Mike Murphy
Nyren Scott-Malden

♪ Soloist in Duo Seraphim

Hire us

If you are interested in hiring the choir for a **special event** – anything from a wedding to corporate hospitality please email events@ripienochoir.org.uk or telephone 020 8399 2714

Join us

If you would like to join the choir we are currently looking for one alto and one tenor. Please contact Nick Harris on 020 8399 2714

As part of our Covid-19 measures, all musicians have taken Lateral Flow Tests



His Majestys Sackbuts & Cornetts

| | | | |
|-------------------------|---------|----------------------|---------|
| Jamie Savan | Cornett | Helen Roberts | Cornett |
| Stephanie Dyer | Sackbut | Sue Addison | Sackbut |
| Stephen Saunders | Sackbut | William Lyons | Bajón |
| Silas Wollston | Organ | | |

Having celebrated its 30th birthday in 2012, **His Majestys Sackbuts & Cornetts** aims to bring the sound of its noble instruments, through pan-European repertoire from the 16th and 17th centuries to the 21st century, attracting new audiences via recordings, radio, television and (best of the lot!) live performance.

The noble sound of cornetts and sackbuts was among the most versatile instrumental colours available to composers of the sixteenth and seventeenth centuries. It was heard in many musical contexts: in consort or in alternation with voices in the extravagant liturgy of the great Italian and Spanish churches - above all the Basilica of St Mark's in Venice; in aristocratic entertainments such as the intermedii of northern Italy or the masques of Jacobean England; and in the ceremonial and devotional music for the courts and free cities of Lutheran Germany.

The group's illustrious-sounding name is taken from Matthew Locke's "five-part things for His Majestys Sackbuts and Cornetts" that were probably played during the coronation celebrations for King Charles II in 1661. Essentially a recital group comprising three cornetts, four sackbuts and chamber organ / harpsichord, HMSC often joins with singers and string players, and is frequently asked to take part in projects with choirs: Sir John Eliot Gardiner's Monteverdi Choir, the BBC Singers, Ex Cathedra, the choirs of Trinity, King's and St John's Colleges, Cambridge, as well as those of Westminster Abbey, St Paul's and Westminster Cathedrals, London.

Activities over the group's thirty year history have been diverse, ranging from sound and vision recordings for the BBC comedy *The Two Ronnies*, to appearances in the Salzburg Festival, St. Mark's, Venice, the Sydney Opera House and at the BBC Proms in the Royal Albert Hall.

Individual members of HMSC teach at conservatoires and universities throughout the UK and Europe and the group is often invited to give masterclasses and workshops as a part of its educational activities.

Image credits

page 1 Joan Roskelly

page 2 *Seville* – Albert Calvert (pub 1907) gutenberg.org

pages 4-6 Composer images – wikimedia.org

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