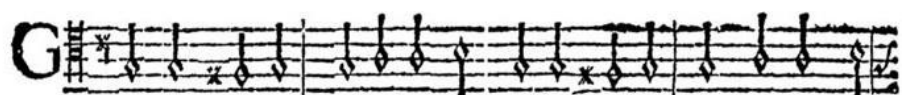


THE Solitary City

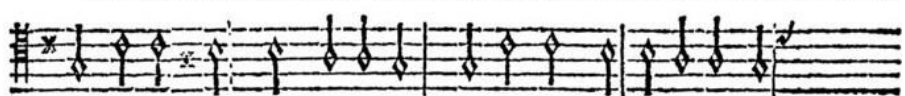
the
RIPIENO
choir

conductor
Huw Morgan

**7:30pm Saturday
19 March 2022
All Saints Church
Weston Green
Esher KT10 8JL**



God graunt vs grace: he vs embrace, in gentle part, blesse he our hart,



with louing face: shine he in place: his mercies all: on vs to fall,

PROGRAMME

THOMAS TALLIS Loquebantur Variis Linguis
THOMAS TALLIS Lamentations of Jeremiah I
THOMAS TALLIS God Grant with Grace
JAMES MACMILLAN Ave Maris Stella
THOMAS TALLIS Why Fum'th in Fight
THOMAS TALLIS Suscipe Quæso Domine

Interval twenty minutes

THOMAS TALLIS Lamentations of Jeremiah II
WILLIAM BYRD Ne Irascaris Domine &
 Civitas Sancti Tui
JAMES MACMILLAN Miserere

THE SOLITARY CITY

Programme Notes

The sense of loss and deep sadness of the Book of Lamentations has for centuries drawn some of the very best work from composers of sacred music. From continental settings from the earliest years of the Sixteenth Century via Twentieth Century masterpieces (for example unhinged drama by Ginastera and icy, desolate serialism by Ernst Krenek) to the present day, such as Sir James MacMillan's *Tenebrae Responsories*, composers have taken inspiration from the vivid imagery and desolation of the texts to produce powerful, beautiful and enduringly popular music.

The two sets of **Lamentations by Thomas Tallis** (1505–1585) stand as the crown jewels of this repertoire. Quite when or why they



Thomas Tallis

THOMAS TALLIS

were written is unclear, as is often the case for most sacred music from the mid-Sixteenth Century. There is a curious group of ten settings from a short period, by composers such as Robert White, William Byrd, Oswald Parsley and Alfonso Ferrabosco (Elizabeth I's "spy-composer"): all seem to date from about 1560 to 1585 (the latest being by John Mundy), all set the Hebrew letter that prefaces each verse (*Aleph, Beth* etc) and all but Mundy's end with the "*Jerusalem, Jerusalem, convertere ad Dominum*

Deum tuum" (Jerusalem, Jerusalem, turn again to the Lord thy God) as required by the Holy Week service of *Tenebrae* in the Catholic rite. That the settings largely appear stylistically to belong to the Elizabethan period suggests that the composers perhaps viewed the text as a code, the deserted, lone city of Jerusalem standing as a metaphor for England stripped of its Catholic faith.

Tallis's style is rhetorical and intimate, making this chamber music of the highest quality. The mood shifts from hot anger, through indignation, pathos, desolation to serene beauty; the text is set often quite directly and powerfully, following Archbishop Cranmer's edict that to each note there should be one syllable, yet the Hebrew letters are treated with sinuous melisma. Throughout Tallis deploys some pungent harmonies, including searing false relations (the sharp and natural versions of a note existing simultaneously) and sudden shifts of key, all adding to the affecting drama of the music.

William Byrd's (1543–1623) settings of the *Lamentations* are early works, perhaps written in the 1560s under the guidance of his teacher and enduring friend Tallis. The Jerusalem metaphor spoke strongly to Byrd, who composed a number of motets known as the *Jerusalem* motets. Amongst these, the pair of **Ne Irascaris Domine** and **Civitas Sancti Tui** are the best-known. Slightly



more spacious than Tallis's *Lamentations* and with a more modern feel; understandably, coming as it does from the 1589 *Liber primus sacrarum cantionum*, (the first book of sacred songs), the music is melodic and gently beautiful. In *Civitas Sancti Tui* there is a deeply sonorous moment at "*Sion deserta est*" (Zion is a wilderness) followed by a gently insistent, extended setting "*Jerusalem desolata est*"

(Jerusalem is a desolation). This is a remarkable passage in Byrd's output, the major mode totally at odds with the sentiment of the text, painfully bitter-sweet in the context of the continued harassment that Byrd and his family received as recusant Catholics.

The intention and origins of **Suscipe Quæso Domine** (another work in two sections, scored for seven voices) by **Tallis** are more enigmatic. It has been suggested that this work whose text (abridged extracts from *Synonyma de lamentatione anima peccatricis* by Isidore of Seville (560–636AD)) is strongly penitential may have been commissioned for and performed at the ceremony when Cardinal Pole (appointed Archbishop of Canterbury by Mary Tudor)

absolved England from schism in November 1554. This is doubtful, however: not only as the style is more modern and developed than Tallis's works from this era, but also for its inclusion in *Cantiones Sacrae*, published in 1575. As the dedicatee of this collection was Elizabeth I, to include a work with such an origin would have been something of a diplomatic faux pas. It is more likely to be a mature work, a display of polyphonic and harmonic mastery, using a Latin text of a neutral source, in a collection designed to showcase Tallis's (and Byrd's) talents to a continental audience, a kind of portfolio of "best of British" polyphony. The work is majestic in scale but at times very focused and intimate: the harmony at "*peccavi*" (I have sinned) is remarkable, even for Tallis: the suspended note occurs simultaneously, and at the same pitch as the resolved note, creating a plangent and haunting dissonance.

Loquebantur Variis Linguis is a vibrant motet for the feast of Pentecost, with a complex structure (a Respond or Responsory) juxtaposing plainsong verses with polyphonic sections, in which the plainsong appears in long notes (*cantus firmus*) in the tenor part, embedded in a bustling texture of six other voices. This work is hard to date, but a version appears in manuscript in the Baldwin partbooks of 1575.

Tallis lived through great social and religious upheaval in his long life, and was required to bend his musicianship in many ways to suit the prevailing winds. As well as elaborate and extended votive antiphons in Latin, he was master of writing distilled, concentrated works in English.

Amongst these are the eight metrical psalm settings for Archbishop Matthew Parker's psalter in English, completed in 1557 and published a decade later. The translations are somewhat crude, yet earthy and compelling: Tallis's music is direct and memorable. The two that feature in this programme have melodies that have become part of the modern British landscape, through their inclusion in the English Hymnal by Ralph Vaughan Williams: **God Grant with Grace** is better known now as "*Tallis's Canon*", and the melody of **Why Fum'th in Fight** has travelled a long way to be

immortalised in Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*.

Like Tallis, **Sir James MacMillan** (b. 1959) is equally adept at writing sacred music that is small-scale and vernacular, or practical resources for the liturgy, or extended and complex concert works. He is a hands-on church musician and remains a passionate



advocate for the improvement of musical standards in worship. His *Strathclyde Motets* are a case in point: drawing on Scottish folk idioms as well as plainsong and polyphony, they aim to provide a body of music that can be drawn on by choirs of even quite limited resources. From this collection, *O Radiant Dawn* has become a

favourite with church choirs up and down the UK. His setting of the Vespers hymn **Ave Maris Stella** was commissioned by the choir of Truro Cathedral in 2011: though technically undemanding and essentially homophonic, through astute use of voice-leading and harmony he creates a profoundly moving and hypnotic gem, with a rhapsodically beautiful final 'Amen'.

Commissioned in 2009 by The Sixteen, **MacMillan's** setting of Psalm 51, the **Miserere**, is a far more extended and ambitious work. Any setting of this text immediately draws comparison with that by Allegri, and rather than avoid this, MacMillan deliberately alludes to the famous forbear through a stark, chanted central section.

Elsewhere though, the voice is entirely MacMillan's own, from folksy ornaments, hugely powerful declamatory passages and angular, searching harmonies. The ending is sublime, a single, wonderfully consolatory arc (using the melody from his 1985 congregational *Mass for St Anne*) landing the music gently in a deep and final peace.

© Huw Morgan

Texts and Translations

Loquebantur Variis Linguis

Loquebantur variis linguis apostoli,
Alleluia,
magnalia Dei, Alleluia.
Repleti sunt omnes Spiritu Sancto,
et ceperunt loqui
magnalia Dei, Alleluia.
Gloria Patri et Filio, et Spiritui Sancto.
Alleluia.

THOMAS TALLIS (1505-1585)

*The apostles were speaking in different
tongues of the wonderful works of God.
Alleluia.
They were all filled with the Holy Spirit,
and began to speak of the wonderful works
of God. Alleluia.
Glory be to the Father, and to the Son, and
to the Holy Spirit. Alleluia.*

(Based on Acts 2:4)

The Lamentations of Jeremiah I

THOMAS TALLIS

Incipit lamentatio Ieremiae prophetae

*Here begins the lamentation of Jeremiah
the prophet.*

Aleph

Quomodo sedet sola civitas plena
populo;
facta est quasi vidua domina gentium;

Aleph

*How solitary sits the city, that was full of
people;
how like a widow has she become, she that
was great among the nations;
she that was a princess among the cities is
become a vassal.*

princeps provinciarum facta est sub
tributo.

Beth

Plorans ploravit in nocte, et lacrimae
ejus in maxillis ejus;
non est qui consoletur eam, ex
omnibus caris ejus;
omnes amici ejus spreverunt eam, et
facti sunt ei inimici.

Beth

*She weepeth bitterly in the night, and tears
are on her cheeks;
among all that loved her she hath none to
comfort her;
all her friends have rejected her, they are
become her enemies.*

Ierusalem, Ierusalem, convertere ad
Dominum Deum tuum.

*Jerusalem, Jerusalem, turn again to the
Lord thy God.*

(Lamentations 1:1-2 and Hosea 14:2)

God Grant with Grace

1 God grant with grace, he us embrace,
In gentle part bless he our heart,
With loving face shine he in place,
His mercies all on us to fall.

THOMAS TALLIS

2 That we thy way may know all day,
While we do sail the world so frail,
Thy health's reward is nigh declared, As
plain at eye all Gentiles spy.

3 Let Thee always the people praise,
O God of bliss as due it is,
The people whole might thee extol,
From whom all thing they us to spring.

5 To God the Father first of might,
To Christ his son both God and Lord,
To God of them the Holy Sp'rit,
Though three yet one in just accord.

Ave Maris Stella

Ave, maris stella,
Dei Mater alma,
atque semper Virgo,
felix caeli porta.

Sumens illud Ave
Gabrielis ore,
funda nos in pace,
mutans Evæ nomen.

Solve vincla reis,
profer lumen cæcis,
mala nostra pelle,
bona cuncta posce.

Monstra te esse matrem,
sumat per te precem
qui pro nobis natus
tulit esse tuus.

Virgo singularis,
inter omnes mitis,
nos culpis solutos
mites fac et castos.

Vitam præsta puram,
iter para tutum,
ut videntes Iesum
semper collætémur.

Sit laus Deo Patri,
summo Christo decus,
Spiritui Sancto
tribus honor unus. Amen.

4 All folk rejoice, lift up your voice
For thou in sight shall judge them right
Thou shalt direct the Gentiles' sect,
In earth that be to turn to thee.

6 Reign, pow'r and praise as due by right,
Ascribe we all in open sight,
From this time forth as it hath been,
Say we thereto. Amen. Amen.

(Psalm 67:1-4 and doxology)

JAMES MACMILLAN (b 1959)

*Hail, O star of the ocean,
God's own Mother blest,
ever sinless Virgin
gate of heav'nly rest*

*Taking that sweet Ave
Which from Gabriel came,
peace confirm within us,
Changing Eve's name.
[i.e. turning Eva (Eve) into Ave (Hail)]*

*Break the sinner's fetters,
make our blindness day,
Chase all evils from us,
for all blessings pray.*

*Show thyself a Mother:
May the Word divine
born for us thine Infant,
hear our prayers through thine.*

*Virgin all excelling,
Mildest of the mild,
free from guilt preserve us
meek and undefiled*

*Keep our life all spotless,
make our way secure
till we find in Jesus
joy for evermore*

*Praise to God the Father,
honour to the Son
in the Holy Spirit,
Be the glory one. Amen.*

(Bernard of Clairvaux 12th C. attrib.)

Why Fum'th in Fight

1 Why fum'th in fight the Gentile's
spite,
in fury raging stout,
Why tak'th in hond the people fond,
vain things to bring about?

2 The Kings arise the Lords devise,
in counsels met thereto
against the Lord with false accord,
against his Christ they go.

3 With iron rod as mighty God,
all rebels shalt thou bruise,
and break them all in pieces small,
as sherds the potters use.

Suscipe Quæso Domine

Suscipe quæso domine vocem
confitentis,
scelera mea non defendo, peccavi:
Deus miserere mei, peccavi:
dele culpas meas gratia tua.

Si enim iniquitates recordaberis quis
sustineat?
quis enim iustus qui se dicere audeat
sine peccato esse?
Nullus est enim mundus in conspectu
tuo.

Isidore of Seville

THOMAS TALLIS

4 Be wise therefore, ye kings the more,
receive ye wisdom's lore.
Ye judges strong of right and wrong,
advise you now before.

5 The Lord in fear your service bear,
with dread to him rejoice.
Let rages be, resist not ye,
him serve with joyfull voice.

6 The son kiss ye lest wroth he be,
loose not the way of rest.
For when his ire is set on fire,
who trust in him be blessed.

(Psalm 2:1-2 and 9-12)

THOMAS TALLIS

*Receive, I beseech O Lord, the voice of one
who confesses.
I do not defend my misdeeds: I have sinned.
O God, have mercy on me.
By thy grace blot out my sins.*

*For if thou shalt remember iniquities, who
could endure it?
For who is so righteous that he dare say he
is without sin?
For none is pure in thy sight.*

(16th C. adaptation of Isidore of Seville)



INTERVAL 20 minutes

The Lamentations of Jeremiah II

De lamentatione Ieremiæ prophetæ

א Gimel

Migravit Iuda propter afflictionem, et multitudinem servitutis; habitavit inter gentes, nec invenit requiem.

ט Daleth

Omnes persecutores ejus apprehenderunt eam inter angustias. lugent eo quod non sint qui veniant ad solemnitatem: omnes portæ ejus destructæ, sacerdotes ejus gementes; virgines ejus squalidæ, et ipsa oppressa amaritudine.

ה He

Facti sunt hostes ejus in capite; inimici illius locupletati sunt; quia Dominus locutus est super eam propter multitudinem iniquitatum ejus. Parvuli ejus ducti sunt captivi ante faciem tribulantis.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

Ne Irascaris Domine

Ne irascaris Domine satis, et ne ultra memineris iniquitatis nostræ. Ecce respice populus tuus omnes nos.

Civitas Sancti Tui

Civitas sancti tui facta est deserta. Sion deserta facta est. Ierusalem desolata est.

THOMAS TALLIS

From the lamentation of Jeremiah the prophet

Gimel

Judah is gone into exile because of affliction, and because of great servitude: She dwelleth now among the nations, and findeth no rest.

Daleth

All her persecutors have overtaken her in her distress. They do mourn, for none come to the appointed feasts; all her gates are desolate, her priests groan; her virgins have been dragged away, and she herself suffers bitterly.

He

Her foes have become the chief, her enemies prosper; because the Lord has made her suffer for the multitude of her transgressions.

Her children have been led away captive before the enemy.

Jerusalem, Jerusalem, turn again to the Lord thy God.

(Lamentations 1:3-5 and Hosea 14:2)

WILLIAM BYRD (c.1543-1623)

Lord, be not angry with us for ever, neither remember our iniquity. Behold, we are all thy people.

(Isaiah 64:9)

WILLIAM BYRD

Thy holy city is a wilderness. Zion is a wilderness, Jerusalem a desolation.

(Isaiah 64:10)

Miserere

Miserere mei, Deus: secundum
magnam misericordiam tuam

Et secundum multitudinem
miserationem tuarum,
dele iniquitatem meam.

Amplius lava me ab iniquitate mea:
et a peccato meo munda me.

Quoniam iniquitatem meam ego
cognosco: et peccatum meum contra
me est semper.

Tibi soli peccavi, et malum coram te
feci: ut justificeris in sermonibus tuis,
et vincas cum judicaris.

Ecce enim in iniquitatibus conceptus
sum: et in peccatis concepit me mater
mea.

Ecce enim veritatem dilexisti: incerta
et occulta sapientiæ tuæ manifestasti
mihi.

Asperges me hyssopo, et mudabor:
lavabis me, et super nivem dealbabor.

Auditui meo dabis gaudium et
lætitiā: et exultabunt ossa humiliata.

Averte faciem tuam a peccatis meis:
et omnes iniquitates meas dele.

Cor mundum crea in me, Deus:
et spiritum rectum innova, in
visceribus meis.

Ne proiecias me a facie tua: et spiritum
sanctum tuum ne auferas a me.

Redde mihi lætitiā salutaris tui:
et spiritu principali confirma me.

JAMES MACMILLAN

*Have mercy on me O God, according to thy
great mercy*

*according to the multitude of thy mercies
do away mine offences.*

*Wash me thoroughly from my wickedness;
and cleanse me from my sin.*

*For I acknowledge my faults;
and my sin is ever before me.*

*Against thee only have I sinned,
and done this evil in thy sight;
that thou mightest be justified in thy saying,
and clear when thou shalt judge.*

*Behold, I was shapen in wickedness;
and in sin hath my mother conceived me.*

*But lo, thou requirest truth in the inward
parts; and shalt make me to understand
wisdom secretly.*

*Thou shalt purge me with hyssop, and I
shall be clean; thou shalt wash me, and I
shall be whiter than snow.*

*Thou shalt make me hear of joy and
gladness; that the bones which thou hast
broken may rejoice.*

*Turn thy face from my sins;
and put out all my misdeeds.*

*Make me a clean heart, O God;
and renew a right spirit within me.*

*Cast me not away from thy presence;
and take not thy holy Spirit from me.*

*O give me the comfort of thy help again;
and stablish me with thy free Spirit.*

Docebo iniquos vias tuas:
et impii ad te convertentur.

*Then shall I teach thy ways unto the
wicked; and sinners shall be converted unto
thee.*

Libera me de sanguinibus, Deus, Deus
salutis meæ: et exultabit lingua mea
justitiam tuam.

*Deliver me from blood-guiltiness, O God,
thou that art the God of my health; and my
tongue shall sing of thy righteousness.*

Domine, labia mea aperies:
et os meum annuntiabit laudem tuam.

*Thou shalt open my lips, O Lord;
and my mouth shall show thy praise.*

Quoniam si voluisses sacrificium,
dedessem utique: holocaustis non
delectaberis.

*For thou desirest no sacrifice, else would I
give it thee; but thou delightest not in
burnt-offerings.*

Sacrificium Deo spiritus contribulatus:
cor contritum, et humiliatum, Deus,
non despicias.

*The sacrifice of God is a troubled spirit;
a broken and contrite heart, O God, shalt
thou not despise.*

Benigne fac, Domine, in bona voluntate
tua Sion: ut ædificentur muri
Jerusalem.

*O be favourable and gracious unto Zion;
build thou the walls of Jerusalem.*

Tunc acceptabis sacrificium justitiæ,
oblaciones et holocausta:
tunc imponent super altare tuum
vitulos.

*Then shalt thou be pleased with the sacrifice
of righteousness, with the burnt-offerings
and oblations; then shall they offer young
bullocks upon thine altar.*

(Psalm 51:3-21)

Diary dates

Saturday
18 June 7:30

VIGIL

We combine with the **English Arts Chorale** in a programme to include the monumental Tallis 40-part motet *Spem in Alium* and Rachmaninov's deeply-moving *All Night Vigil*.

Note the venue: Our Lady of Lourdes Catholic Church, Hampton Court Way, Thames Ditton, KT7 0LP

Saturday
2 July 7:30

VIGIL

A repeat Tallis / Rachmaninov performance at St Mary's Church, Reigate, RH2 7RN

Saturday
26 November 7:30

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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.

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

THE RIPIENO CHOIR has a wide and varied repertoire ranging from plainchant and Early music through to contemporary choral works. Our historically-informed performances of major Renaissance and Baroque gems have included intimate settings of “big” works not commonly performed by chamber choirs such as the Bach *Mass in B minor* and Monteverdi’s *1610 Vespers*.

The choir has a particular penchant for unearthing rarely performed or rediscovered music such as Giovanni Croce’s *Missa Percussit Saul*. Much of our repertoire is unaccompanied but the choir is able to engage first class accompanists, vocal soloists and specialist instrumental ensembles.

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

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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

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Join us

From time to time we have openings in the choir for new members. We are currently looking for one alto and one tenor. If you are interested in singing with us, please contact Nick Harris on 020 8399 2714 or email us at vox@ripienochoir.org.uk"

Keep in touch

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p5 God grant with Grace Thomas Ravenscroft, Whole Booke of Psalmes (London, 1621)

p9 Isidore of Seville Wellcome Digital Collection

p11 MacMillan – composer's website <https://www.jamesmacmillan.co.uk/>

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