



VIGIL

Vigil

TALLIS *&* RACHMANINOV

the
RIPIENO
choir



English Arts Chorale

conductors
Huw Morgan
Leslie Olive

8pm Saturday
18 June 2022
Our Lady of Lourdes
Hampton Court Way,
Thames Ditton,
KT7 0LP

PROGRAMME

KNUT NYSTEDT Immortal Bach

THOMAS TALLIS Loquebantur variis linguis *

THOMAS TALLIS O nata lux de lumine *

THOMAS TALLIS In manus tuas Domine*

THOMAS TALLIS If ye love me *

PAUL CARR The Lamb †

HUW MORGAN Night Prayer

THOMAS TALLIS Spem in alium

Interval twenty minutes

SERGEI RACHMANINOV All-Night Vigil
Movements 1, 3,
6-11, and 13-15

* Ripieno Choir † English Arts Chorale

Afterwards please join us in the Church Hall for refreshments

PROGRAMME NOTES

Thomas Tallis's career was perhaps one of the most remarkable of the composers of the English Renaissance, straddling the Reformation, war, social turmoil and four very different monarchs (five, with Lady Jane Grey, though her nine days on the throne perhaps had less influence on his life and writing than the others). Time and again he proved his resilience and ability to reimagine his musicianship with no loss of his sublime craftsmanship or invention.

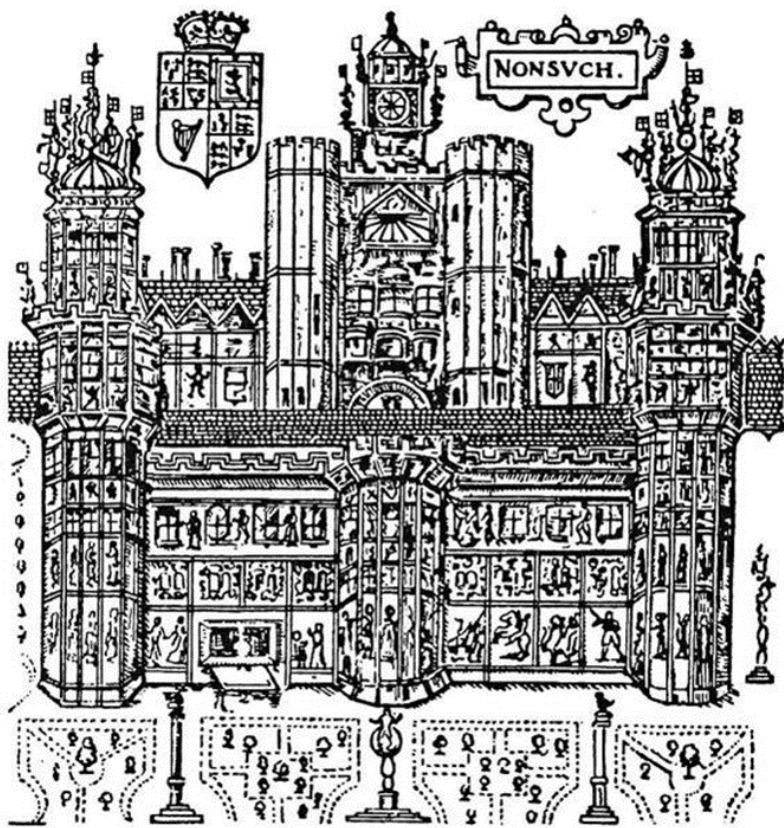


Thomas Tallis

THOMAS TALLIS

Spem in Alium is perhaps his most famous work - one that displays his ability to balance his absolute technical command with a musical vision of splendour and great expression. The work's fame is ironic in some ways, as it is an outlier in his oeuvre and in renaissance music as a whole: to write for 40 individual voice parts was extremely unusual, and (as far as we know) unique for Tallis.

It is unclear when or why Tallis wrote this motet, why he chose the text (a responsory from the Sarum rite, which was by then no longer in use), or why he settled on 40 parts. One theory is that it was written in response to the visit of the ambassador-composer Alessandro Striggio (1537-1592) to London in 1567. Striggio brought with him his *Missa sopra Ecco sì beato giorno* in 40 voices, and it seems likely that this was performed during his visit. Forty is a symbolic number in many ways: biblical references to the 40-day flood, 40-year exile, 40 days of temptation in the wilderness and more; Elizabeth I celebrated her 40th birthday in 1573; and the first use of all 40 voices occurs at bar 40. The number 69 is also significant. Using a=1, b=2 etc, Tallis's own name adds up to 69 (19+1+11+11+9+18). The second use of the full choir is at bar 69 on the word *omnes* 'all', while the entire piece is 138 bars long (2 x 69).



There are no contemporary accounts of the first performance, but Henry Wateridge, a law student writing in 1611, describes a performance in the presence of Thomas Howard, 4th Duke of Norfolk at Nonsuch Palace, the home of Henry Fitzalan, Earl of Arundel (d1580). Thomas Howard was executed in 1572, suggesting a likely date of performance sometime in 1570 or

1571. The ballroom at the palace was octagonal with raised galleries, which would have been the perfect space for the eight groups of five singers to perform. It is known that a manuscript of *Spem in Alium* existed in the library at Nonsuch in 1596, though this was surely lost when the palace was demolished in 1683. The proximity of the palace to the venues for our two performances makes this demolition particularly poignant.

If ye love me is another of Tallis's most cherished works, yet it could hardly be further in scale and vision from *Spem in alium*. For four voices only (originally two alto parts rather than soprano and alto, with tenor and bass), this anthem with English text for Whit Sunday is a masterclass of concise, tightly woven, gentle counterpoint alternating with passages of highly affecting homophony, when all parts sing together, an early example of this texture in the English Renaissance.

Loquebantur Variis Linguis is another work for Pentecost, though very different in nature and rooted in earlier compositional

textures: the tenors sing plainsong in cantus firmus (long, unadorned notes) around which the other six parts bustle with the excitement felt by the Apostles as the Holy Spirit bestowed on them the gift of speaking in many languages. The composition date is unknown but it appears in the Baldwin partbooks of 1575.

O Nata Lux is a concise setting of the first verse of the 10th Century office hymn for the feast of the Transfiguration, and contains some strange and highly atmospheric harmonies.

In Manus Tuas sets the responsory for the office of Compline and like O Nata Lux it contains Tallis's characteristically rich harmonies. Both pieces were published in the 1575 *Cantiones Sacrae* collection and share the same five-voice scoring; the eagle-eared will note that the final cadence of both works is the same.

Night Prayer was written for this collaboration between the English Arts Chorale and the Ripieno Choir, and is a setting of one of the prayers for Compline, the final service of the monastic day and one that has enjoyed a renewed popularity in recent years in many churches and cathedrals. The text is set simply and homophonically (all parts moving together but in harmony) and can be sung as such, but may also be sung as a canon, with two or more choirs singing the same music offset by a few beats. The piece will be sung twice: once simply, and once by four choirs in canon.

The Norwegian composer **Knut Nystedt** (1915-2014) wrote prolifically for choirs and was an important advocate for Norwegian choral music: **Immortal Bach** is perhaps his best-known work, though like *Spem in Alium*, something of an outlier amongst his music in terms of technique and structure. A chorale, harmonised by JS Bach, is first sung simply by all singers, then again with the choir divided into five groups, each singing at different but very slow speeds. The effect is one of atomisation followed by coalescence, of music being gently exploded then coming back together again.

© Huw Morgan

The fertile partnership between the English Arts Chorale (EAC) and contemporary composer **Paul Carr**, began with this commission of his second setting of William Blake's poem, **The Lamb**. Echoing the poem's childlike simplicity and tacit innocence, Paul's setting is gentle and tender, with an almost lullaby-like quality.

EAC recorded *The Lamb*, alongside Paul's *Stabat Mater*, for their *Radiance* CD.



Rachmaninov in 1916

In creating his setting of the **All-Night Vigil**, **Rachmaninov** sets to music a range of liturgical texts, drawing especially from the night-time services of Vespers and Matins.

For centuries, monasteries were at the heart of religious experience throughout Christendom. Monastic life proceeded according to a rhythm empowered by prayer; prayer recurrent through the twenty-four hours of the liturgical day. We enter a world dominated by the omnipresent, numinous presence of God, outside of time, and eternally approachable through the sacrifice of Christ. Such a regime must have had at its kernel a kind of peace virtually unknown to our modern hectic world.

In the Russian Orthodox Church the Vigil service is observed on the eve of holy days. In churches it is celebrated on Saturday evening; in monasteries it begins at six o'clock on Saturday evening and finishes at nine o'clock the following morning, thus embracing the offices of both Vespers and Matins. In a Vigil service Rachmaninov's motets would not be sung consecutively, but would be separated by prayers, litanies, readings and triparia (antiphons for particular feast days).

For the All-Night Vigil Rachmaninov started with ancient plainchants. For centuries they were passed down, not in Western notation but by a series of signs (*znameni*); hence the name 'znamenny chant' – or 'the chant written in signs'. In the 17th century

the znamenny began to be superseded by new and simpler Greek and Kyiv chants, and by Western importations. The use of the Western musical notation became standard practice, bringing with it the introduction of polyphony. During the 18th century, the znamenny lapsed into disuse in the mainstream church, but lingered on amongst the religious traditionalists. However, the transcription and publication of four books of the old chants by the Holy Synod in 1772 rescued the znamenny from oblivion. More than a century later, active interest in it was revived.

Rachmaninov, like other composers, was obliged by the rules of the Church to incorporate certain traditional chants into any sacred music. However, Rachmaninov treats the chants not as untouchable antiques, but as thematic material to be moulded with the greatest plasticity. A feature of all Russian Orthodox Church music is the constant repetition of the melody of the piece, and in the Vigil the structure of each motet evolves naturally from the infinitely varied repetition of the brief diatonic substance of the chant, with subtle changes to outline, rhythm, harmony and vocal orchestration. To fit the sacred texts there is total rhythmic flexibility, eight of the numbers lacking a time signature altogether.

The *All-Night Vigil* was given its first performance by the Moscow Synodal Choir in March 1915 and it received an enthusiastic reception from public and critics alike. However, the circumstances of war-time, the outbreak of the October Revolution only two years later, and the State's changed attitude towards the Church perhaps prevented the work from achieving the recognition and the performances it merited. For fifty years it remained in obscurity but in 1965, in changed circumstances, the State Academic Choir of Moscow, under Sveshnikoff's baton, made the first definitive recording. The Vigil is now recognised as a formidable creative achievement, arguably the supreme masterpiece of Russian sacred music.

Texts and Translations

Immortal Bach

Komm süßer Tod
Komm sel'ge Ruh
Komm führe mich in Friede

KNUT NYSTED (1915-2014)

*Come, sweet death,
come blessed rest!
Come lead me to peace*

(Anon. 1725)

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)

O nata lux de lumine

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.

THOMAS TALLIS

*O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.*

Qui carne quondam contegi

Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.

*Thou who once deigned to be clothed in
flesh
for the sake of the lost,
grant us to be members
of thy blessed body.*

(Office hymn for the Transfiguration)

In manus tuas

In manus tuas, Domine, commendo
spiritum meum.
Redemisti me Domine, Deus veritatis.

THOMAS TALLIS

*Into thy hands, O Lord, I commend my
spirit.
Thou hast redeemed me, O Lord, God of
truth.*

(Psalm 31:5)

If ye love me

If ye love me, keep my commandments.
And I will pray the Father,
and he shall give you another comforter,

THOMAS TALLIS

*that he may bide with you forever;
Ev'n the spirit of truth.*

(John 14: 15-17)

The Lamb

Little lamb, who made thee?
Dost thou know who made thee,
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little lamb, who made thee?
Dost thou know who made thee?

PAUL CARR (b. 1961)

Little lamb, I'll tell thee;
Little lamb, I'll tell thee:
He is called by thy name,
For He calls Himself a Lamb.
He is meek, and He is mild,
He became a little child.
I a child, and thou a lamb,
We are called by His name.
Little lamb, God bless thee!
Little lamb, God bless thee!

(William Blake 1757-1827)

Night Prayer

Be present, O merciful God,
and protect us through the silent hours of
this night,
so that we who are wearied by the
changes and chances of this fleeting world

HUW MORGAN (b. 1975)

may rest upon your eternal
changelessness
through Jesus Christ our Lord.
Amen.

(Collect for the office of Compline)

Spem in alium

Spem in alium nunquam habui
Praeter in te, Deus Israel,
Qui irasceris et propitius eris,

et omnia peccata hominum
in tribulatione dimittis.

Domine Deus,
Creator caeli et terrae,
Respice humilitatem nostram.

THOMAS TALLIS

*I have never put my hope in any other
but in Thee, God of Israel,
who canst show both wrath and
graciousness,
and who absolves all the sins of man in
suffering.*

*Lord God,
Creator of Heaven and Earth,
Regard our humility.*

(Matins responsory based on Judith 9)

INTERVAL 20 minutes

All-night vigil

SERGEI RACHMANINOV
(1873-1943)

1 Come let us worship **Приидите, поклонимся**

Come let us worship God, our King.
Come, let us adore and bow down to
Christ our God and King.

Come, let us adore and bow down to the
same Christ the King and our God.
Come, let us adore and bow down to
Him.

6 Rejoice, virgin mother of God **Богородице Дѣво**

Rejoice, virgin mother of God,
Mary, full of grace, the Lord is with you.
Blessed are you among women, and
blessed is the fruit of your womb,
for you have borne the Saviour of our
souls.

8 Praise the name of the Lord **Хвалите имя Господне**

Praise the name of the Lord. *Alleluia.*
Praise, Rabbi, Lord.
Blessed be the Lord out of Zion,
who inhabits Jerusalem.
Give praise unto the Lord, as a blessing,
as in the age of His grace.
Alleluia to the God of heaven.
Alleluia, alleluia

3 Blessed is the man **Блаженъ мужъ**

Blessed is the man who does not walk in
the counsel of the wicked. *Alleluia.*
The Lord knows the way of the righteous,
and the way of the wicked will perish.
Alleluia.
Serve the Lord with fear and rejoice in Him
with trembling. *Alleluia.*
Blessed is he who puts his trust in Him.
Alleluia.
Arise, Lord, save me, my God. *Alleluia.*
The Lord is the saviour of the people of His
blessing. *Alleluia.*
Glory to the Father and to the Son and to
the Holy Spirit,
now and ever and forever more. Amen.
Alleluia. Glory to You, God.

7 Glory to God in the highest **Шестопсалмие**

Glory to God in the highest,
and on earth peace,
good will to men.
Lord, open my lips,
and my mouth shall proclaim your praise.

9 Blessed are You, O Lord **Благословенъ еси**

Blessed are You, Lord, teach me Your statutes.

The Angel host was astonished, when they saw you among the dead, yet you destroyed its power, Saviour; and you yourself delivered Adam and brought us freedom from hell.

Blessed are You, Lord, teach me Your statutes.

Why do you mix sweet-smelling ointment with tears, young women? Shining from the grave, the Angel spoke: you see the tomb and now understand: the Saviour is risen from the grave.

Blessed are You, Lord, teach me Your statutes.

Very early the women carrying myrrh were met by an angel, who said: your crying is over, tell the apostles what you have seen.

Blessed are You, Lord, teach me Your statutes.

10 Having Beheld the Resurrection of Christ **Воскресение Христово видевшие**

Having beheld the resurrection of Christ,
we worship the holy Lord Jesus,
like us but sinless.

We worship your cross, Christ,
and your holy resurrection we sing and glorify:
You are our God, even if we don't know
how to name Your name.

When the women with spices came to your tomb, they cried; but the angel said to them, why do you look for the living among the dead? For God has raised Him from the dead.

Glory to the Father and the Son and the Holy Spirit.

Worship the Father and His Son, and the Holy Spirit, Holy Trinity three in one, as proclaimed by the seraphim:
Holy, holy, holy Lord.

Now and forever and ever. Amen.

Holy virgin, gave life to the one who saved Adam from sin. You gave joy to Eve instead of sorrow. Those who have fallen from life you showed righteousness, from You, incarnate God and man.

Alleluia, Glory to You, God.
Alleluia, Glory to You, God.
Alleluia, Glory to You, God.

Come, you faithful,
bow to the holy resurrection:
through the cross has come joy to the whole world;
bless the Lord always!
Sing His resurrection,
He endured crucifixion,
died to destroy death.

11 My soul exalts the Lord
Величитъ душа моя Господа.

My soul exalts the Lord, and my spirit
rejoices in God my Saviour.

Refrain:

*More holy than the Cherubim, and
more glorious than the incomparable
Seraphim,
God who gave birth to the Word
without corruption,
true Mother of God, we magnify you.*

You have shone on your humble servant,
see, I will be called blessed by all
generations. *Refrain*

He has done great things for me, and holy
is His Name, and His mercy is from
generation to generation to those who fear
Him. *Refrain*

He has deposed the mighty from their
thrones, and exalted the humble and meek.
He has filled the hungry with good things,
and let the rich become empty. *Refrain*

Consider your servant Israel and remember
your mercy, promised to your servant
Abraham and his descendants, even
forever. *Refrain*

13 Today salvation is in the world
Днесъ Спасение

Today salvation is in the world,
sing to the One raised from the grave,
Head of our life:
who destroyed death by His death,
and has given us the victory, and great
mercy.

15 You are the victorious
Взбранной воеводе

You are the victorious, triumphant
leader,
Who rids us of evil,
Mother of God, your servants lift hymns
of thanksgiving to you,
to whom God has given invincible
power, deliver us from all our troubles,
so we call to you, Hail! Virgin bride

14 Risen from the grave
Воскрес из гроба

Risen from the grave and broken the bonds
of hell,
You have destroyed the condemnation of
death, Lord,
all the entanglements of the enemy;
revealing Yourself to Your apostles,
You sent them forth to preach,
to the farthest parts of Your world,
O You who have many mercies.



Diary dates

Saturday
2 July 7:30

VIGIL (repeat performance)

If you have enjoyed tonight's concert and want to recommend it to friends, there is a further opportunity to hear it at St Mary's Church, Reigate, RH2 7RN
Tickets from englisharts.org or 01737 762097

Saturday
26 November 7:30

AMADIO FREDDI VESPERS OF 1616

A concert with the period ensemble the **Gonzaga Band** to perform the *Freddi Vespers*. At our usual venue - All Saints, Weston Green, Esher, KT10 8JL

Sunday 8 January
2023 7.00

TWELFTH NIGHT CONCERT

Seasonal music and readings. Free admission with retiring collection for the church.
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Mendelssohn: String Quartet in E flat
Beethoven: String Quartet in F major,
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Saturday 15 October, 8pm

"Shostakovich: Life, Letters & Friendship"

A portrait of the composer and his turbulent times

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£25. Teachers £15, students £10
NHS £10. Members free

26 Nov RAM, sextet
21 Jan Northern Chords, piano quartet
4 Feb Eric Lu, piano
25 Mar Mithras Piano Trio

Full details at ocms-music.org.uk

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 newly rediscovered music including the upcoming *Freddi Vespers* in November. Much of our repertoire is unaccompanied but the choir is able to engage first class accompanists, vocal soloists and specialist instrumental ensembles.

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

Mary Chadwick
Elizabeth Cohen
Saskia Harris
Sue Kite
Lisa Pledger
Delia Steven
TENOR
Martin Harris
Nick Harris
Richard McGregor-
Johnson
Mark Stollery
Howard Thomson

BASS / BARITONE

Michael Boxall
Michael Collon
Thomas Elias
George Engelhardt
Stephen Hall
Graham King
Cameron Marshall
Mike Murphy
Karl Reimer
Nyren Scott-Malden
Richard Webber

LESLIE OLIVE is a composer, educator, festival director and choir director. In a career shared between conducting and enabling the music-making of others, his choirs have covered the spectrum from professional choirs for the BBC to his 80-strong boys' choir which has toured Europe. He is Artistic Director of the fully professional Suffolk Philharmonic Orchestra, Eye Bach Choir and The English Arts Chorale.

ENGLISH ARTS CHORALE Founded by Leslie Olive in 1980, the EAC has broadcast for BBC radio, sung at the Royal Festival Hall and the Barbican, and worked with the Philharmonia Orchestra and the Royal Philharmonic Orchestra, under conductors including Klaus Tennstedt and Sir Roger Norrington.

Its soloists have included a galaxy of highly-regarded names including Sir Willard White, Susan Gritton, Sheila Armstrong, Ian Bostridge and James Gilchrist.

For more information see our website englisharts.org

SOPRANO

Cath Bate
Glynis Beazley
Liz Benger
Helen Brumby
Jane Dalgliesh
Christine Edgeler
Jane Fawls
Helen Marsden
Tina Munns
Eunice Pearson
Sarah Sabey
Sian Waters

ALTO

Christine Arnold
Ines Heimann
Claire Kelly
Alison Martin

Di Mitchell

Catherine Nasskau
Liz Nissan
Christina Oyeboode
Rachel Pearce
Susan Rees
Chrysogon Smith

TENOR

Greg Arden
Peter Barrell
Nigel Green
Geoff Hempstead
Robert Heppenstall
Andy Shaw
Chris Spruce
Benjamin Russell
Geoff Whiffin
Simon Winter

BASS / BARITONE

Andrew Cutting
Peter Entwistle
Steve Haylett
Will James
Tony Larraz
Ed Marley
Roger May
Mark Rivers-Moore
Simon Edge-Partington
Richard Polley
Nyren Scott-Malden
Stuart Underwood
Paul Wilson

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

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

Website: ripienochoir.org.uk

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p4 Nonsuch Palace from Speed's map of 1610, Wikimedia Commons

p6 Sergei Rachmaninov Charcoal sketch by Leonid Pasternak 1916, Wikimedia Commons

Old Church Slavonic translation is based on Barry Johnson's version at the Choral Public Domain Library (CPDL) where the original text can also be viewed https://www.cpdل.org/wiki/index.php/Sergei_Rachmaninoff

Latin translations CPDL / Michael Collon

The Ripieno Choir is a member of Making Music and a registered charity number 1044336