

Amadio Freddi

MUSIC FOR VESPERS

the
RIPIENO
choir

The
Gonzaga Band
Director Jamie Savan

conductor
Huw Morgan

7:30pm Saturday
26 November 2022
All Saints Church
Weston Green
Esher KT10 8JL

*The Ripieno Choir gratefully acknowledges a grant from the **Music Reprieval Trust** and support from the **R C Sherriff Trust***

THE **RCSHERRIFF** TRUST
30 YEARS ADVANCING THE ARTS IN ELMBRIDGE
1993-2023

Amadio Freddi vespers of 1616 and associated works

Ignazio Donati	Domine ad Adiuvandum
Amadio Freddi	Dixit Dominus
Biagio Marini	Sinfonia 'La Cornera' *
Giovanni Gabrieli	Intonazione del Secondo Tono †
Amadio Freddi	Laudate Pueri
Alessandro Grandi	Tota Pulchra Es ♪
Amadio Freddi	Laetatus Sum
Dario Castello	Seconda Sonata *
Alessandro Grandi	Regina Caeli ♪
Giovanni Croce	In Spiritu Humilitatis

Interval 20 minutes

Claudio Monteverdi	Cantate Domino
Giovanni Gabrieli	Intonazione del Ottavo Tono †
Amadio Freddi	Nisi Dominus
Amadio Freddi	Cognoscam Te, Domine ♪
Giovanni Gabrieli	Intonazione Del Terzo Et Quarto Tono †
Amadio Freddi	Lauda Jerusalem
Biagio Marini	Sinfonia 'La Martinenga' *
Amadio Freddi	Ave Maris Stella [reconstructed J Savan]
Amadio Freddi	Salve Regina
Giovanni Gabrieli	Intonazione del Sesto Tono †
Amadio Freddi	Magnificat Sesto Tuono

* Instrumental item

† Organ solo

♪ Vocal solo

Programme Notes

Amadio Freddi (c.1580-1643): Biographical Note

Amadio Freddi is one of the less well known composers active around the turn of the 17th century, but is perhaps due for a reassessment. The Gonzaga Band's interest was piqued by "the unusual scoring of his **Messa, vespro et compieta (1616)**, with parts for obbligato violin and cornett which suggested it might be worthy of closer examination. Through the process of exploring this repertoire we discovered a composer of great beauty and striking originality, such that we may yet need to reconsider some of our received notions about stylistic innovation and the historical canon.

We first hear of Freddi in the payment records of the basilica of S. Antonio in Padua, where in January 1592 he was employed on a salary of 18 ducats to sing soprano as a permanent member of the capella. By 1598 he is listed as a contralto, and his salary has doubled to 36 ducats.

Freddi was evidently from a poor family: his *Messa, vespro et compieta* is dedicated to Antonio Lando, one of the procurators of S. Marco in Venice, whom he thanks for providing help 'which I could not hope from my father due to straitened fortune'.

Freddi had entered the musical establishment of S. Antonio at a time of expansion: by 1593 it was one of the most lavishly appointed in northern Italy, with vocal and instrumental forces (including cornetts, violins and trombones) appropriate for the performance of polyphonic music in the grand Venetian style. But it seems that the church finances were not well managed, and the chapel was periodically suspended and reduced in size in order to balance the books. During such times of contraction, the chapel had to make do with fewer voices and a single cornett and violin which may have fuelled Freddi's imagination for the possibilities of extracting the maximum variety and colour from such restricted forces.

A crucial figure in Freddi's musical development during his formative years at S. Antonio was the renowned polyphonist Costanzo Porta, maestro di cappella from 1595 until his death in 1601. Freddi described him as a 'true light and supreme master, not only of musical practice but also of theory'. If Porta gave Freddi his schooling in *stile antico* counterpoint, the later presence in S. Antonio of the theorbist, singer and master monodist Bartolomeo Barbarino between 1606 and 1608 would surely have opened his ears to the expressive possibilities of the emerging early baroque style.

Freddi seems to have been highly regarded at S. Antonio: but was three times considered and passed over for the role of maestro di capella (in 1606, 1608 and 1614) despite taking holy orders to overcome a possible objection. This perhaps finally precipitated his departure from S. Antonio in February 1614.

He found new employment as maestro di cappella at Treviso Cathedral in 1615, his first recorded activity there taking place in November of that year. Any documents that might have shed light on the musical organisation of the cappella of Treviso Cathedral during Freddi's tenure were unfortunately destroyed during the Second World War, but there is some useful information contained in the records of the wealthy church of S. Teonisto in Treviso where Freddi found secondary employment both as a musician and as a celebrating priest. The church would regularly hire in the services of external musicians to perform at the important feast days of S. Teonisto and the Assumption, including a number of singers, a cornettist, a violinist and an organist. It is not unlikely, therefore, that Freddi's Vespers music may have been performed at S. Teonisto on one of these occasions.

Freddi remained in Treviso until 1627, during which time he was extraordinarily productive as a composer. In addition to the *Messa, vespro et compieta* (1616), he published a further four collections of sacred music. In 1625 he was invited to contribute two solo-voice motets to the Ghirlanda sacra anthology, alongside Monteverdi, Grandi, Barbarino et al, in a clear sign of the esteem in which he was held by musicians in the Venetian circle. Both of Freddi's contributions to the collection – **Cognoscam te, Domine** and **Salve Regina** – are included in tonight's performance.

From 1627 to 1634 Freddi was maestro di cappella at Vicenza Cathedral, during which period he published his final collection, *Hinni novi concertati*, which contains the setting of **Ave maris stella** – also included tonight.

Finally, in 1634, Freddi returned to Padua as maestro di cappella of the Cathedral of Santa Maria Assunta. The archetypal 'local boy made good', he was paid a very comfortable salary of 120 ducats a year, which in 1637 was increased to 160 ducats following his plea for a rise that he might support his extended family that all lived on his 'small efforts and sweat'

Vespers (1616): the Music

The main structural-liturgical items in this programme – the five Psalms and Magnificat – are taken from Freddi's *Messa, vespro et compieta* (1616). The unusual scoring of this collection is already sufficient to identify Freddi as a composer ahead of his time: fusing elements of the nascent trio sonata with the concertato motet, he anticipated a pattern that was to become one of the hallmarks of the Venetian style in the 1620s. He wrote in a note to his 'Studious Readers' that 'the Cornett and Violin not only serve for the Sinfonias and to give some rest to the voices so they do not have to sing continuously, but are also useful for the Ripieno [supporting instruments], in company with the voices'. Through such imaginative vocal-instrumental combinations, Freddi was able to achieve an extraordinary variety of texture and colour, creating an illusion of more lavish forces, evocative of the polychoral tradition.

The psalms set by Freddi in this collection are those appropriate for Vespers in honour of the Virgin Mary and as is traditional are polyphonic settings based on selected plainchant psalm tones. However the particular psalm tones chosen for these compositions do not accord with the prescribed combination for any known Marian feast in the church year which suggests that this was a collection for general use.

The hymn, **Ave Maris Stella** completes the Marian sequence. It comes from *Hinni novi concertate*, and has been partially reconstructed by Jamie Savan as not all the partbooks are extant. A cornett is substituted for the second violin of Freddi's original scoring (a not uncommon practice at the time), and in the absence of a bassoon the bass line is played on the divided 'Tromboncini' reed stop of the organ.

The opening movement **Domine ad Adiuvandum** is from **Ignazio Donati's** *Psalmi boscarecci* (1623). The music in this extraordinary collection is composed in a flexible manner such that it can be performed in many different ways. This inherent flexibility allowed the Gonzaga Band to create an arrangement for the same forces required to perform Freddi's Vespers music.

The remaining pieces in this performance are extra-liturgical adornments. They include **Tota Pulchra Es**, set by **Alessandro Grandi** in 1621. Freddi's **Cognoscam te Domine** is a setting of a devotional text by St Augustine of Hippo, while the text of his **Salve Regina** is that of the familiar Marian antiphon, which had a special importance in Treviso where it was sung at Compline through most of the church year. Of particular note in Freddi's setting of this text is his use of an added ninth to emphasis the word *flentes*

(‘weeping’), in a manner that seems to anticipate the heightened recitative of a later generation of composers for the operatic stage.

Giovanni Croce (1557-1609) spent much of his life at San Marco in Venice, starting as a choirboy and eventually becoming Maestro di Cappella in 1603, a post he held until his death. **In Spiritu Humilitatis** is one of his best-known works, an affecting double-choir motet employing some daring harmonies and dissonances.

Like Croce, and more famously, **Claudio Monteverdi** (1567-1643) was also Maestro di Cappella of San Marco, holding the post from 1613 until his death. This rhythmically exuberant and joyful setting of **Cantate Domino**, scored for six parts, was published in 1620 in Bartolomeo Magni's "*Libro primo de motetti*".

The instrumental pieces **La Cornera** and **La Martinenga** are taken from **Biagio Marini's** *Affetti musicali* (1617), one of the first collections of small-scale instrumental music for violins and/or cornetts. There is a clear stylistic affinity between these pieces and Freddi's own instrumental writing, demonstrating just how much he was at the cutting edge of musical innovation at this time.

To complete the programme we include some short **Intonations** by **Giovanni Gabrieli**. The purpose of including these intonations is to cleanse the aural palette and to establish the mode (tono/tuono) of the piece that follows (especially those that do not begin with their own sinfonia).

This project was born of curiosity: a desire to explore and document this little-known music because of its intrinsic historical interest. Through the process of transcribing, editing, rehearsing and recording, however, we encountered a fascinating composer full of imagination and personality. A unique voice, whose music possesses far greater individuality and artistic merit than we could possibly have imagined at the beginning. We hope that this project will mark the start of further exciting explorations into the music of Amadio Freddi.

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Texts and Translations

Domine ad Adiuvandum

Deus, in adiutorium meum intende.
Domine, ad adjuvandum me festina.

Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et
semper
et in saecula saeculorum. Amen.
Alleluia.

Dixit Dominus

Dixit Dominus Domino meo: sede a
dextris meis, donec ponam inimicos
tuos scabellum pedum tuorum.
Virgam virtutis tuae emittet Dominus
ex Sion: dominare in medio
inimicorum tuorum.
Tecum principium in die virtutis tuae
in splendoribus sanctorum:
ex utero, ante luciferum, genui te.

Juravit Dominus et non poenitebit
eum: tu es sacerdos in aeternum
secundum ordinem Melchisedech.
Dominus a dextris tuis: confregit in die
irae suae reges.
Judicabit in nationibus, implebit
ruinas: conquassabit capita in terra
multorum.
De torrente in via bibet: propterea
exaltabit capu.

Laudate Pueri

Laudate, pueri, Dominum; laudate
nomen Domini.
Sit nomen Domini benedictum ex hoc
nunc et usque in saeculum.
A solis ortu usque ad occasum
laudabile nomen Domini.

Excelsus super omnes gentes Dominus,
et super caelos gloria ejus.

Quis sicut Dominus Deus noster, qui in
altis habitat, et humilia respicit in caelo
et in terra?

IGNAZIO DONATI (c.1570-1638)

*O God, make speed to save me:
O Lord, make haste to help me.*

*Glory be to the Father, and to the Son, and
to the Holy Ghost:
As it was in the beginning, is now and ever
shall be,
World without end, Amen. Alleluia.*
(Book of Common Prayer)

AMADIO FREDDI (1570-1634)

*The Lord said unto my Lord, sit thou at my
right hand, until I make thine enemies thy
footstool.
The Lord shall send the rod of thy strength
out of Zion: rule thou in the midst of thine
enemies.
Thy people shall be willing in the day of thy
power, in the beauties of holiness from the
womb of the morning: thou hast the dew of
thy youth.
The Lord has sworn and will not repent,
Thou art a priest forever after the order of
Melchizedek.
The Lord at thy right hand shall strike
through kings in the day of his wrath.
He shall judge among the heathen, he shall
fill the places with the dead bodies; he shall
wound the heads over many countries.
He shall drink of the brook in the way:
therefore shall he lift up the head.*

(Psalm 110)

AMADIO FREDDI

*Praise ye the Lord. Praise, O ye servants of
the Lord, praise the name of the Lord.
Blessed be the name of the Lord from this
time forth and for evermore.
From the rising of the sun unto the going
down of the same the Lord's name is to be
praised.
The Lord is high above all nations, and his
glory above the heavens.*

*Who is like unto the Lord our God, who
dwelleth on high, who humbleth himself to*

Suscitans a terra inopem, et de stercore erigens pauperem: ut collocet eum cum principibus, cum principibus populi sui.

Qui habitare facit sterilem in domo, matrem filiorum laetantem.

Tota Pulchra Es

Tota pulchra es, amica mea.

Oculi tui columbarum, capilli tui sicut greges caprarum, et dentes tui sicut greges tonsarum.

Sicut vitta coccinea labia tua, et eloquium tuum dulce.

Sicut turris David collum tuum, duo ubera tua sicut duo hinnuli, capreae gemelli.

Veni de Libano, sponsa mea, veni di Libano, veni, coronaberis.

Laetatus Sum

Laetatus sum in his quae dicta sunt mihi: In domum Domini ibimus.

Stantes erant pedes nostri, in atriis tuis, Jerusalem.

Jerusalem, quae aedificatur ut civitas: cujus participatio ejus in idipsum.

Illuc enim ascenderunt tribus, tribus Domini: testimonium Israël, ad confitendum nomini Domini.

Quia illic sederunt sedes in iudicio, sedes super domum David.

Rogate quae ad pacem sunt Jerusalem, et abundantia diligentibus te.

Fiat pax in virtute tua, et abundantia in turribus tuis.

Propter fratres meos et proximos meos, loquebar pacem de te.

Propter domum Domini Dei nostri, quaesivi bona tibi.

behold the things that are in heaven, and in the earth!

He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill; That he may set him with princes, even with the princes of his people.

He maketh the barren woman to keep house, and to be a joyful mother of children.

(Psalm 113)

ALESSANDRO GRANDI

(1590-1630)

Thou art entirely fair, my love.

Thou hast the eyes of a dove, thy hair is as a flock of goats, thy teeth are as a flock of sheep that are shorn.

Thy lips are like a thread of scarlet, and thy speech is comely.

Thy neck is like the tower of David, thy two breasts are like two young roes that are twins.

Come with me from Lebanon, my spouse, come with me from Lebanon, come and be crowned.

(Song of Solomon 4:1-8)

AMADIO FREDDI

I was glad when they said unto me, Let us go into the house of the Lord.

Our feet shall stand within thy gates, O Jerusalem.

Jerusalem is builded as a city that is compact together:

Whither the tribes go up, the tribes of the Lord, unto the testimony of Israel, to give thanks unto the name of the Lord.

For there are set thrones of judgment, the thrones of the house of David.

Pray for the peace of Jerusalem: they shall prosper that love thee.

Peace be within thy walls, and prosperity within thy palaces.

For my brethren and companions' sakes, I will now say, Peace be within thee. Because of the house of the Lord our God I will seek thy good.

(Psalm 122)

Regina Coeli

Regina caeli, laetare, alleluia;
Quia quem meruisti portare, alleluia,
Resurrexit, sicut dixit, alleluia:
Ora pro nobis Deum, alleluia.

ALESSANDRO GRANDI

*Queen of heaven, rejoice, alleluia.
The Son you merited to bear, alleluia,
Has risen as he said, alleluia.
Pray to God for us, alleluia.*

(12th century antiphon for the Virgin Mary)

In Spiritu Humilitatis

In spiritu humilitatis et in animo
contrito suscipiamur ad te Domine,
et sic fiat sacrificium nostrum in
conspectu tuo hodie ut placeat tibi
Domine Deus.

GIOVANNI CROCE (1557-1609)

*In the spirit of humility and in a contrite
heart may we be accepted to thee, O Lord,
and let it thus be done in our sacrifice in thy
sight this day that it might please you, O
Lord God.*

(Anonymous)

Interval 20 minutes

Cantate Domino

Cantate Domino canticum novum,
Cantate et benedicite nomini ejus:
Quia mirabilia fecit.
Cantate et exultate et psallite
in cythara et voce psalmi:
Quia mirabilia fecit.

CLAUDIO MONTEVERDI (1567-1643)

*O sing unto the Lord a new song,
Sing and bless his name,
For he hath done marvellous things.
Sing and rejoice and sing praise,
Sing with the harp and the voice of a psalm,
For he hath done marvellous things.*

(Psalm 98)

Nisi Dominus

Nisi Dominus aedificaverit domum, in
vanum laboraverunt qui aedificant
eam. Nisi Dominus custodierit
civitatem, frustra vigilat qui custodit
eam.

Vanum est vobis ante lucem surgere:
surgite postquam sederitis, qui
manducatis panem doloris. Cum
dederit dilectis suis somnum, ecce
haereditas Domini, filii; merces,
fructus ventris.

Sicut sagittae in manu potentis, ita filii
excussorum.

Beatus vir qui implevit desiderium
suum ex ipsis: non confundetur cum
loquetur inimicis suis in porta.

AMADIO FREDDI

*Except the Lord build the house, they labour
in vain that build it:
except the Lord keep the city, the watchman
waketh but in vain.*

*It is vain for you to rise up early, to sit up
late, to eat the bread of sorrows: for so he
giveth his beloved sleep.*

*Lo, children are an heritage of the Lord:
and the fruit of the womb is his reward.*

*As arrows are in the hand of a mighty man;
so are children of the youth.*

*Happy is the man that hath his quiver full
of them: they shall not be ashamed, but
they
shall speak with the enemies in the gate.*

(Psalm 127)

Cognoscam Te Domine

Cognoscam te, Domine cognitor meus;
cognoscam te virtus animae meae.
Ostende te mihi, consolator meus;
videam te lumen oculorum meorum.
Veni gaudium Spiritus mei
videam te Laetitiam cordis mei
diligam te vita animae meae
Domine Deus meus, vita mea
et gloria tota animae meae
inveniam te desiderium cordis mei
amplectar te sponse caelestis
possideam te beatitudo sempiterna
possideam te in medio cordis mei.
Vita beata et dulcedo summa animae
meae.

AMADIO FREDDI

*Let me know thee, O Lord my defender,
Let me know thee, strength of my soul.
Show thyself to me, my comforter,
That I may see thee, light of my eyes.
Come to me, joy of my spirit,
That I may see thee, delight of my heart,
And that I may love thee, life of my soul.
O Lord, my God, my life,
And the entire glory of my soul,
Let me find in thee the longing of my heart,
Let me embrace thee, pledge of heaven.
Let me hold thee in everlasting bliss,
Let me hold thee in the centre of my heart.
Thou art my blessed life and the greatest
joy of my soul.*

(St Augustine of Hippo)

Lauda Jerusalem

Lauda, Jerusalem, Dominum; lauda
Deum tuum, Sion.
Quoniam confortavit seras portarum
tuarum; benedixit filiis tuis in te.

Qui posuit fines tuos pacem, et adipe
frumenti satiat te.

Qui emittit eloquium suum terræ:
velociter currit sermo ejus.

Qui dat nivem sicut lanam; nebulam
sicut cinerem spargit.

Mittit crystallum suam sicut buccellas:
ante faciem frigoris ejus quis
sustinebit?

Emittet verbum suum, et liquefaciet ea;
flabit spiritus ejus, et fluent aquæ.

Qui annuntiat verbum suum Jacob,
justitias et judicia sua Israël.
Non fecit taliter omni nationi, et
judicia sua non manifestavit eis.

AMADIO FREDDI

*Praise the Lord, O Jerusalem; praise thy
God, O Zion.*

*For he hath strengthened the bars of thy
gates; he hath blessed thy children within
thee.*

*He maketh peace in thy borders, and filleth
thee with the finest of the wheat.*

*He sendeth forth his commandment upon
earth: his word runneth very swiftly.*

*He giveth snow like wool: he scattereth the
hoarfrost like ashes.*

*He casteth forth his ice like morsels: who
can stand before his cold?*

*He sendeth out his word, and melteth them:
he causeth his wind to blow, and the waters
flow.*

*He sheweth his word unto Jacob: his
statutes and his judgements unto Israel. He
hath not dealt so with any nation: and as
for his judgements, they have not known
them.*

(Psalm 147)

Ave Maris Stella

Ave, maris stella,
 Dei Mater alma,
 Atque semper Virgo,
 Felix caeli porta.

Solve vincla reis,
 Profer lumen caecis,
 Mala nostra pelle,
 Bona cuncta posce

Virgo singularis,
 Inter omnes mitis,
 Nos culpis solutos,
 Mites fac et castos.

Sit laus Deo Patri,
 Summo Christo decus
 Spiritui Sancto,
 Trinus honor unus. Amen

Salve Regina

Salve, Regina, Mater misericordiae,
 vita, dulcedo, et spes nostra, salve.
 Ad te clamamus exsules filii Hevæ,

Ad te suspiramus, gementes et flentes
 In hac lacrimarum valle.

Eia, ergo, advocata nostra, illos tuos
 misericordes oculos ad nos converte;
 Et Jesum, benedictum fructum ventris
 tui,
 nobis post hoc exsilium ostende.
 O clemens, O pia, O dulcis Virgo Maria

AMADIO FREDDI

*Hail, star of the sea,
 Nurturing mother of God,
 And ever virgin
 Happy gate of Heaven*

*Loosen the chains of the guilty,
 Send forth light to the blind,
 Our evil do though dispel,
 Entreat for us all good things.*

*O unique Virgin,,
 Meek above all others,
 Set us free from our sins,
 Make us meek and chaste.*

*Praise be to God the Father,
 Glory be to the most high Christ
 And to the Holy Spirit.
 To the three in one be honour. Amen.*

(8th century hymn to the Virgin Mary)

AMADIO FREDDI

*Hail Queen, mother of mercy,
 Hail our life, our sweetness and our hope.
 To thee we cry, poor banished children of
 Eve;*

*To thee we send up our sighs,
 Mourning and weeping in this valley of
 tears.*

*Turn then, most gracious advocate,
 Thine eyes of mercy toward us;
 And after this our exile,
 Show unto us the blessed fruit of thy womb,
 Jesus.
 O merciful, O loving, O sweet virgin Mary.*

(Antiphon for the Virgin Mary)

Magnificat

Magnificat anima mea Dominum;
Et exsultavit spiritus meus in Deo
salutari meo.

Quia respexit humilitatem ancillae
suae.

Ecce enim ex hoc beatam me dicent
omnes generationes.

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

Et misericordia ejus a progenie in
progenies timentibus eum.

Fecit potentiam in bracchio suo.

Dispersit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit
humiles.

Esurientes implevit bonis, et divites
dimisit inanes.

Suscepit Israel, puerum suum,
recordatus misericordiae suae.

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

Gloria Patri, et Filio, et Spiritui
Sancto, sicut erat in principio, et nunc,
et semper: et in saecula saeculorum.

Amen.

AMADIO FREDDI

My soul doth magnify the Lord.

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

*For he hath regarded the lowliness of his
handmaiden.*

*For behold, from henceforth all generations
shall call me blessed.*

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

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

He hath shewed strength with his arm.

*He hath scattered the proud in the
imagination of their hearts.*

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

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

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

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

*Glory be to the Father, and to the Son and
to the Holy Ghost; as it was in the
beginning, is now, and ever shall be, world
without end.*

Amen.

(From the Book of Common Prayer)



Please join us for refreshments in the hall after the concert

Diary dates

Sunday
08 January
2023 7:00
(note start time)

TWELFTH NIGHT CONCERT
Seasonal music and readings. Free admission with
retiring collection for the church.
All Saints, Weston Green, Esher, KT10 8JL

Saturday
25 March 7:30

Manuel Cardoso ~ Missa Pro Defunctis
Portuguese composer Cardoso's mass for the dead.
All Saints, Weston Green, Esher, KT10 8JL

Saturday
24 June 7:30

Summer concert
Programme to be announced.
All Saints, Weston Green, Esher, KT10 8JL

(Space for OCMS ad)

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 director of the Redland Green Choir, the Henbury Singers and Weston Choral Society, 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 tonight’s offering. Much of our repertoire is unaccompanied but the choir is able to engage first class accompanists, vocal soloists and specialist instrumental ensembles as required.

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

SOPRANO

Amanda Allen

Caroline Burgess

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

Maddy Stannard

TENOR

Martin Harris

Nick Harris

Richard McGregor-Johnson

Mark Stollery

Howard Thomson

BASS

Michael Boxall

Michael Collon

George Engelhardt

Graham King

Cameron Marshall

Mike Murphy

Nyren Scott-Malden

The Gonzaga band

The Gonzaga Band was formed by cornettist Jamie Savan in 1997, with a mission to explore the intimate relationship between vocal and instrumental performance practice in the Early Modern period. The ensemble takes its name from the ducal family of Mantua: the Gonzagas were powerful and influential patrons of the arts in the late Renaissance, who employed Claudio Monteverdi as their maestro della musica at the turn of the seventeenth century.

The Gonzaga Band is renowned for its innovative programming, underpinned by cutting-edge research, which continually shines new light on the repertoire and its interpretation. The Gonzaga Band's most recent album, exploring the Vespers music of Amadio Freddi, was released in September 2019.

For more information see their website gonzagaband.com

Jamie Savan - cornett (treble, mute) combines his performing career with an academic position as Professor of Performance-led Research at the Royal Birmingham Conservatoire. He is also active as a solo recitalist, as a chamber musician with His Majestys Sagbutts & Cornetts and as an orchestral principal with the English Baroque Soloists under Sir John Eliot Gardiner.

Oliver Webber - violin has had a passion for the music of Monteverdi and his contemporaries since his student days in the Hague. He has been a key figure at the heart of historical performance for 20 years, and can be heard in concert and on disc with many of the UK's best known period instrument ensembles.

Steven Devine - organ enjoys a busy career as a music director and keyboard player working with some of the finest musicians. He is the co-principal keyboard player with the Orchestra of the Age of Enlightenment and also the principal keyboard player for The Gonzaga Band, Apollo and Pan, The Classical Opera Company and performs regularly with many other groups internationally.

Faye Newton – soprano - covers a diverse repertoire spanning some six centuries and embracing many aspects of the solo voice, from intimate lute-song recitals and consort singing to baroque opera and collaborations with some of the leading orchestras and choirs on the European scene for historically-informed performance.

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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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