

# **Fire and Ice**

***Exploring Renaissance Passions***

*the*  
**RIPIENO**  
*choir*

*conductor*  
**Patrick Allies**

**7:30pm Sunday  
25 June 2023  
All Saints Church  
Weston Green  
Esher KT10 8JL**



## **Juan Luis Vives**

Spanish 200 peseta coin from 1993 celebrating the life and work of this humanist scholar. Tonight's programme is based on the emotions defined in his *De anima et vita* of 1538.

# Fire and Ice

## *Exploring Renaissance Passions*

### *Love*

CLEMENS NON PAPA Ego flos campi  
JUAN DEL ENCINA Señora de hermosura  
RODRIGO DE CEBALLOS Hortus conclusus

### *Hate*

JOHN WILBYE I live, and yet methinks I do  
not breathe

### *Fear*

WILLIAM BYRD Tribulationes civitatum  
RAPHAELLA ALEOTTI Miserere mei Deus

### *Delight*

THOMAS WEELKES As Vesta was from Latmos hill  
descending

*Interval 20 minutes*

### *Desire*

GIOVANNI PERLUIGI DA Sicut cervus desiderat ad  
PALESTRINA fontes  
WILLIAM BYRD Though Amaryllis dance in  
green

### *Grief*

SULPITIA CESIS Stabat Mater  
ALONSO LOBO Versa est in luctum  
THOMAS WEELKES Death hath deprived me

### *Anger*

MADDALENA CASULANA Amor per qual cagion  
CARLO GESUALDO Se taccio, il duol s'avanza

### *Daring*

WILLIAM BYRD Vigilate

# Programme Notes

In the 1530s, Spanish historian Juan Luis Vives drew up new guidelines for understanding the emotions. This programme explores Vives' list, through the vocal music of his 16th-century European contemporaries, including pieces from England, Italy and Spain. These emotions, and the composers who brought them to life, cross boundaries of genre, style and language, with everything from pious motets to scandalous madrigals.

We begin with a section on love that weaves together the sacred and the secular. **Clemens' *Ego flos campi*** is thought to date from 1550, when the composer was employed by a Marian brotherhood in 's-Hertogenbosch in the Habsburg Netherlands. Clemens' text is taken from the Song of Songs, a book from the Old Testament written in the voice of two lovers. The motet features the motto of the guild, *sicut liliū inter spinas* (as a lily among thorns) three times in striking homophony at the heart of the motet. Initially the upper three voices sing the text, then the lower four, then the full – in a symbolic reference to the Virgin Mary – seven-part choir sings the phrase together. ***Hortus conclusus***, attributed to **Rodrigo de Ceballos**, takes a very similar approach, taking an erotic text and giving it a slant of Marian devotion. The scoring is pared down, for four voices only, but the imitation between the voice parts is less soothing and more impassioned.



In between the two sacred settings is the more worldly ***Señora de hermosura*** by **Juan del Encina**. It is the oldest piece in the programme, dating from as far back as the 1460s. It is a *villancico*, a Spanish form of secular music, that sets a text written from the perspective of an infatuated lover. The musical style is elegant and graceful, with amorous impulses kept in check by a courtly, restrained manner.

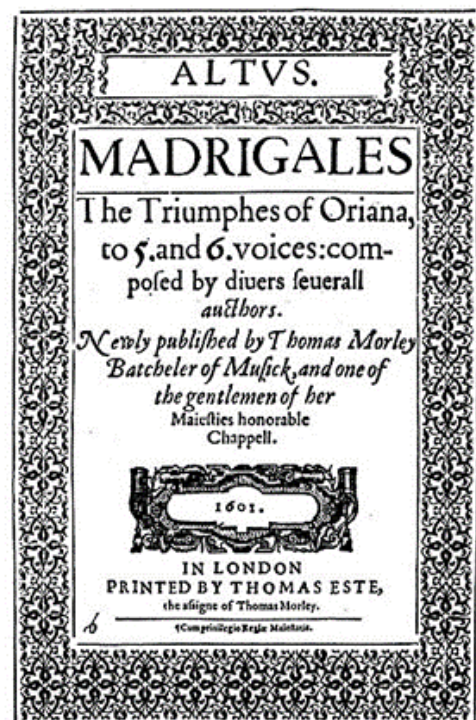
Published in 1598, **John Wilbye's *I live, and yet methinks I do not breathe*** presents a long list of conflicting sensations, as the title suggests. It is written in an intimate style, for just three voices. The lowest voice often underpins the texture with long held notes while the upper voices decorate their lines. At the heart of the piece is a memorable phrase that might have intrigued Vives: 'I sing and sigh; I love and hate at once.'

For our section on fear we have a weighty motet by **William Byrd**, ***Tribulationes civitatum***. Byrd's text is based on words from the Book of Judith that speak of an oppressed people struggling for survival. They are fearful now that their cities have been destroyed and even fleeing to the mountains is not an option. While the words are ancient, feelings they evoked among Byrd's Catholic contemporaries would have been very current, reflecting the increasing religious intolerance of Elizabethan England in the 1580s.

And then we follow that with a well-known text by a more obscure composer. **Raphaella Aleotti's *Misere*** sets famous words from Psalm 51 in this austere and prayerful setting, asking for God's mercy. Aleotti was born in Ferrara in the late sixteenth century and entered a convent there. She was a celebrated multi-instrumentalist and composer, who despite her secluded life was able to see her music published in her lifetime.

We close the first half with **Thomas Weelkes' *As Vesta was from Latmos hill descending***, written in the vivid style of the Elizabethan madrigalists. The piece was part of a collection called *The Triumphs of Oriana*, that honoured and flattered the Queen.

In this joyful piece we hear of young lovers, the Goddess Diana and Fair Oriana (a reference Elizabeth herself). Weelkes enjoys every possible bit of word-painting he can cram into the piece, whether it is 'Diana's darlings' running down the hill, or the Goddess herself left 'all alone'.



After the interval, we have two rather different perspectives on desire. First a sacred one by the celebrated Roman composer **Palestrina**, on the subject of the soul's desire for God. Palestrina's four-voice setting of Psalm 42, ***Sicut cervus***, luxuriates in long contrapuntal lines, with each voice easing in and out of the texture. By way of contrast is **William Byrd's** bouncy madrigal, **Though Amaryllis dance in green**, which conjures up dancing women, admired by those who watch. The song's protagonist – despite their desire – acknowledges that their yearning has been met with rejection.



Our section on grief begins with a setting of a Good Friday text by the nun composer **Sulpitia Cesis**. Sulpitia Cesis was born into a noble family, and in 1593 she became a nun at the convent of St Geminiano in Modena, which was renowned for its music. Cesis' ***Stabat mater*** achieves emotional clarity with its simplicity. Composed in four parts, it alternates between sections in 2-time and 3-time, allowing the plaintive text to be communicated with great directness.

**Alonso Lobo** was a choirboy at Seville Cathedral, where he became Francisco Guerrero's assistant, before eventually taking over as maestro. He was later appointed to a similar position at Toledo Cathedral (the top job in Spanish church music), and in this role was required to compose music for the funeral of Philip II of Spain in 1598. His setting of ***Versa est in luctum*** was written for this occasion. The motet uses a wide vocal range to explore the heightened feeling of the text, which moves from intense anguish to fatalistic resignation.

The first line of **Weelkes'** piece **Death hath deprived me of my dearest friend** gives a clear idea of its powerful meaning. Weelkes wrote the piece in response to the death in 1602 of the composer and theorist Thomas Morley, who was only in his mid-forties. Morley, like Weelkes, was a leading madrigalist of the English school. Weelkes' memorial to his friend draws on this style, setting each phrase in a manner designed to bring it to life. In this way, every fragment of sorrowful text has its own character, be it the profound depth of 'laid in grave', or the dramatic cascade of entries at 'until the world shall end'.

Next we have two madrigals, both written in the voice of thwarted, bitter lovers. The first is by **Maddalena Casulana**, noted in her lifetime as a lutenist and singer as well as a composer. Casulana is remembered as the first woman in Western music history to have her work printed and published.

***Amor per qual cagion***, from Casulana's second book of madrigals, published in 1570, laments the cruel behaviour of a paramour. The words and the music are filled with a furious intensity, building to the shocking closing line: 'may you and your beautiful face burn for ever in anguish'. ***Se taccio, il duol s'avanza*** is from a 1594 collection by nobleman and composer **Carlo Gesualdo**. It features some of Gesualdo's trademark eccentric harmonies at particularly passionate moments, near the start at the words 'il duol s'avanza' in the alto part, and towards the end when the basses sing 'Che nel silentio ancor'. Gesualdo's music on the topic of an angry lover has a tragic context, as he murdered his wife and her lover in 1590, a crime for which he received no punishment.

The concert closes with **Byrd's *Vigilate***, which urges the faithful to watch for their Lord's coming. While the motet appears to warn of an imminent Day of Judgement, the subtext could well be vigilance in the face of religious persecution, especially during daring secret acts of worship. Despite its biblical zeal, Byrd's motet is filled with the techniques from the secular madrigal. Clear evocations are provided for each line of text, not least the yawning suspensions at 'dormientes' (sleeping) and a lively jump-start at 'an gallicantu' (at the cock's crowing).

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# Texts and Translations

## Ego flos campi

Ego flos campi et lilium convallium.

Sicut lilium inter spinas sic amica mea inter filias.

Fons hortorum puteus aquarum viventium quae fluunt impetu de Libano

## CLEMENS NON PAPA

(c.1510/15-1555/56)

*I am the flower of the field and the lily of the valleys.*

*As the lily among thorns, so is my love among the daughters:*

*A fountain of gardens, a well of living waters, and streams from Lebanon.*

(Song of Solomon 2:1-2, 4:15)

## Señora de hermosura

Señora de hermosura,  
por quien yo espero perderme,  
¿Qué haré para valerme  
de este mal que tanto dura?

Vuestra vista me causó  
un dolor cual no pensáis  
que si no me remediais  
moriré cuidado yo.

Yo creo que mejor fuera  
el morir cuando nació,  
que no que siempre dijera  
por vencersos me vencí.

## JUAN DEL ENCINA

(1468-1529/30)

*Beautiful Lady,  
for whom I hope to lose myself,  
what shall I do to protect myself  
from this suffering that lasts so long?*

*The sight of you has caused me  
such a pain as you cannot imagine  
and from which if you do not cure me  
I shall surely die.*

*I think it would have been better  
for me to die when I was born,  
than always to be saying  
that to win you I was defeated.*

## 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 tuam.

Favus distillas labia tua, mel et lac sub lingua tua.

Veni, sponsa mea, veni coronaberis.

## RODRIGO DE CEBALLOS

(c.1525-c.1581)

*A garden enclosed is my sister, my bride is 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.*

(From the Song of Solomon)



**I live, and yet methinks I do not breathe**

**JOHN WILBYE (1574-1638)**

I live, and yet methinks I do not breathe,  
I thirst, and drink, and drink, and thirst again,  
I sleep, and yet I dream I am awake,  
I hope for that I have; I have and want:

I sing and sigh; I love and hate at once.

Oh! tell me, restless soul, what uncouth jar  
Doth cause such want in store, in peace such war?

(Anon *Second book of Madrigales* 1609)

**Tribulationes civitatum**

**WILLIAM BYRD**

Tribulationes civitatum audivimus  
quas passae sunt, et defecimus.  
Domine, ad te sunt oculi nostri, ne pereamus.

*We have heard the tribulations which the cities have suffered, and have wasted away. O Lord, our eyes are turned to thee: let us not perish.*

Timor et hebetudo mentis cecidit super nos et super liberos nostros.  
Ipsi montes nolunt recipere fugam nostram. Domine, miserere.

*Fear and dullness of mind have fallen upon us and our children. Even the mountains will not receive our flight. Lord, have mercy.*

Nos enim pro peccatis nostris haec patimur.  
Aperi oculos, Domine, et vide afflictionem nostram.

*For we suffer thus for our sins.*

*Open thine eyes, O Lord, and behold our affliction.*

(Text based on the book of Judith)



**Miserere mei Deus**

**RAPHAELLA ALEOTTI  
(c. 1570 – after 1646)**

Miserere mei, Deus, miserere mei,  
quoniam in te confidit anima mea.  
Et in umbra alarum tuarum sperabo,  
donec transeat iniquitas.

*Be merciful unto me, O God, be merciful unto me, for my soul trusteth in thee: and under the shadow of thy wings shall be my refuge, until this tyranny be over-past.*

(Psalm 57:1)

**As Vesta was from Latmos  
hill descending**

**THOMAS WHEELKES  
(1576-1623)**

As Vesta was from Latmos hill  
descending,  
She spied a maiden Queen the same  
ascending,  
Attended on by all the shepherds'  
swain,  
To whom Diana's darlings came  
running down amain,

First two by two, then three by three  
together,  
Leaving their goddess all alone hasted  
thither; And mingling with the shepherds of  
her train,  
With mirthful tunes her presence entertain.

Then sang the shepherds and nymphs of  
Diana,  
Long live fair Oriana!

(From The Triumphs of Oriana pub 1601)

***Interval 20 minutes***

**Sicut cervus desiderat ad  
fontes**

Sicut cervus desiderat ad fontes  
aquarum,  
ita desiderat anima mea ad te, Deus.

**GIOVANNI PERLUIGI DA  
PALESTRINA (c.1524-1596)**

*Like as the hart desireth the water-brooks:*

*so longeth my soul after thee, O God.*

(Psalm 42:1)

**Though Amaryllis dance in  
green**

**WILLIAM BYRD (c.1540-1623)**

1 Though Amarillis dance in green,  
like fairy queen,  
and sing full clear,  
Corina can with smiling cheer:  
yet since their eyes make heart so sore,  
hey ho, chill\* love no more.

3 Love ye who list I force him not,  
sith God it wot,  
the more I wail,  
the lesse my sighs and tears prevail,  
what shall I do but say therefore,  
hey ho, chill love no more.

2 Ah wanton eyes my friendly foes,  
and cause of woes:  
your sweet desire,  
breeds flames of ice and freeze in fire:  
ye scorn to see me weep so sore,  
hey ho, chill love no more.

(Anon pub. 1588 in Psalmes, Sonnets and  
Songs)

\* *chill* – obsolete dialect word for I will

## **Stabat Mater**

Stabat Mater dolorosa  
Iuxta crucem lacrimosa  
Dum pendebat Filius.

Cuius animam gementem  
Contristatam et dolentem  
Pertransivit gladius.

O quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti!

Quis est homo qui non fleret,  
Matrem Christi si videret  
In tanto supplicio?

Sancta Mater, istud agas,  
Crucifixi fige plagas  
Cordi meo valide.

Tui nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.

Fac me plagis vulnerari,  
Cruce hac inebriari,  
Ob amorem Filii.

Quando corpus morietur,  
Fac ut animae donetur  
Paradisi gloria.

## **Versa Est In Luctum**

Versa est in luctum cithara mea, et  
organum meum in vocem flentium.  
Parce mihi Domine, nihil enim sunt  
dies mei.

## **Death hath deprived me**

Death hath deprived me of my dearest  
friend,  
My dearest friend is dead and laid in  
grave,  
In grave he rests until the world shall  
end  
As end must all things have.

## **SULPITIA CESIS (1577-c.1619)**

*The Mother stood grieving,  
weeping beside the cross  
while on it hung her Son.*

*Her soul, sighing,  
anguished and grieving,  
was pierced by a sword.*

*O how sad and how afflicted  
was that blessed  
Mother of her only-begotten Son.*

*What man would not weep  
to see the Mother of Christ  
in such suffering?*

*Holy Mother, pray do this:  
fix the wounds of Him that was crucified  
firmly in my heart.*

*Share with me the agony  
of your wounded Son  
who deigned to suffer so much for me.*

*Let me be wounded with his wounds,  
inebriated by the cross  
because of the love of the Son.*

*When my body dies,  
may my soul be granted  
the glory of paradise.*

(Verses from 13th century hymn)

## **ALONSO 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 30:31)

## **THOMAS WEELKES (1576-1623)**

All things must have an end that Nature  
wrought,  
Must unto dust be brought.

(Elegy for Thomas Morley d. 1602)

## Amor per qual cagion

Amor per qual cagion mi mandi a terra,  
se sai te son fedele,  
e bramo pace e mi ritrov' in guerra,

di te che sei crudele, ne voi sia per me  
pace,  
ma che sempr'arda con tua viva face.

## MADDALENA CASULANA (c.1544– c.1590)

*Love why do you scorn me  
if you know that I am faithful to you  
and long for peace, yet again find myself at  
war,  
with you who are so cruel, when I only  
desire calm,  
may you and your beautiful face burn for  
ever in anguish.*

(Anon Secondo libro di Madrigali 1570)

## Se taccio, il duol s'avanza

Se taccio, il duol s'avanza,  
se parlo, accresce l'ira,  
donna bella e crudel che mi martira.

Ma pur prendo speranza,  
che l'umiltà vi pieghi,  
chè nel silenzio ancor son voci e  
prieghi.

## CARLO GESUALDO (1560–1613)

*If I am silent, the grief advances,  
If I speak, I increase the anger  
of my beautiful and cruel lady who  
torments me.  
And yet I take hope  
that you will yield to my humility  
that even in my silence are my voice and  
prayers.*

(Torquato Tasso 1544-95)

## Vigilate

Vigilate, nescitis enim quando dominus  
domus veniat,  
sero, an media nocte, an gallicantu, an  
mane.  
Vigilate ergo, ne cum venerit repente,  
inveniat vos dormientes.  
Quod autem dico vobis, omnibus dico:  
vigilate.

*Watch ye therefore, for ye know not when  
the master of the house cometh,  
at even, or at midnight, or at the cock  
crowing, or in the morning:  
Watch therefore, lest coming suddenly, he  
find you sleeping.  
And what I say unto you, I say unto all:  
Watch.*

(Mark 13: 35-37)



*Please join us for refreshments in the hall after the concert*

# Diary dates

- Saturday**  
**18 November 7:30**      **THE DOUBLE LIFE OF WILLIAM BYRD**  
We are joined by the *English Cornett and Sackbutt Ensemble* in a programme of pieces for public Protestant worship juxtaposed with clandestine Catholic works.  
All Saints, Weston Green, Esher, KT10 8JL
- Sunday**  
**7 January**  
**2024 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**  
**16 March 7:30**      **SPRING CONCERT**  
Programme to be announced.  
All Saints, Weston Green, Esher, KT10 8JL



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

## **2023/24 SEASON DATES**

- 21 October      Yuanfan Yang, piano
- 18 November      Chen Reiss, operatic soprano
- 20 January      London Concertante - Vivaldi by Candlelight
- 17 February      Alim Beisembayev, piano (winner, Leeds 2021)
- 9 March      English Chamber Orchestra with Ofer Falk, violin
- 6 April      Kleio String Quartet (winners, Carl Nielsen 2023)

***For more details see our website [ocms-music.org.uk](http://ocms-music.org.uk)***

# Tonight's performers

**PATRICK ALLIES** is Artistic Director of Siglo de Oro. He is active as a singer, conductor, teacher, researcher and writer on music. He is currently a member of the REMarkables, the professional development scheme of the European Early Music Network.

Patrick began his musical education as a chorister at the Temple Church in London, under Stephen Layton. He sang in Gloucester Cathedral Choir before taking up a Choral Scholarship to study Music at King's College London. Patrick went on to postgraduate study at the University of Cambridge where he sang in Jesus College Choir.

While Patrick was an undergraduate, he founded the vocal ensemble Siglo de Oro. He has directed the group ever since, as well as holding conducting and teaching roles at Morley College and the City Literary Institute. Most recently, Patrick has spent a term as Acting Director of Music at King's College London, conducting the chapel choir. Patrick is in demand as workshop leader, in particular on the subject of the performance of Renaissance polyphony, and has led sessions on performance practice across the UK and in the USA.

Alongside his work as a conductor, Patrick is a PhD student in music at the University of Oxford, where he also teaches at St Peter's College. Patrick's research, funded by the Arts and Humanities Research Council, involves fifteenth-century choirs and their performance spaces.

[www.patrickallies.co.uk](http://www.patrickallies.co.uk)

**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, the Bach Passions and Monteverdi's 1610 Vespers.

The choir has a particular penchant for unearthing rarely performed or rediscovered music, including several UK premières of newly-edited works from major composers. Much of our repertoire is unaccompanied but the choir is able to engage first class professional accompanists, vocal soloists and specialist instrumental ensembles as required. Our next instrumental concert will be this November where we are joined by the English Cornett and Sackbut Ensemble for music by William Byrd – in what will be the 400th anniversary of his death in 1623.

The choir likes to tour from time to time; destinations have included the USA, South Africa and various trips to Europe – most recently to Andalusia (2019), Venice (2016), which included a Mass in St Marks Basilica, and Catalonia, with a recital in the Sagrada Familia in Barcelona. We also enjoy the occasional foray to more local venues, such as Southwark and Winchester Cathedrals and the Royal Naval Chapel in Greenwich.

We typically give three concerts a year together with an annual fundraising Twelfth Night event for our preferred host - All Saints Church, Weston Green. Membership is about thirty singers drawn from a large area around South West London.

**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  
 Caroline Temmink

**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

### **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](mailto: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](mailto:vox@ripienochoir.org.uk)"

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### **Keep in touch**

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

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### **Credits**

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**Translations** Michael Collon, Peter Harris, Choral Public Domain Library cpdl.org

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