

Sing Joyfully

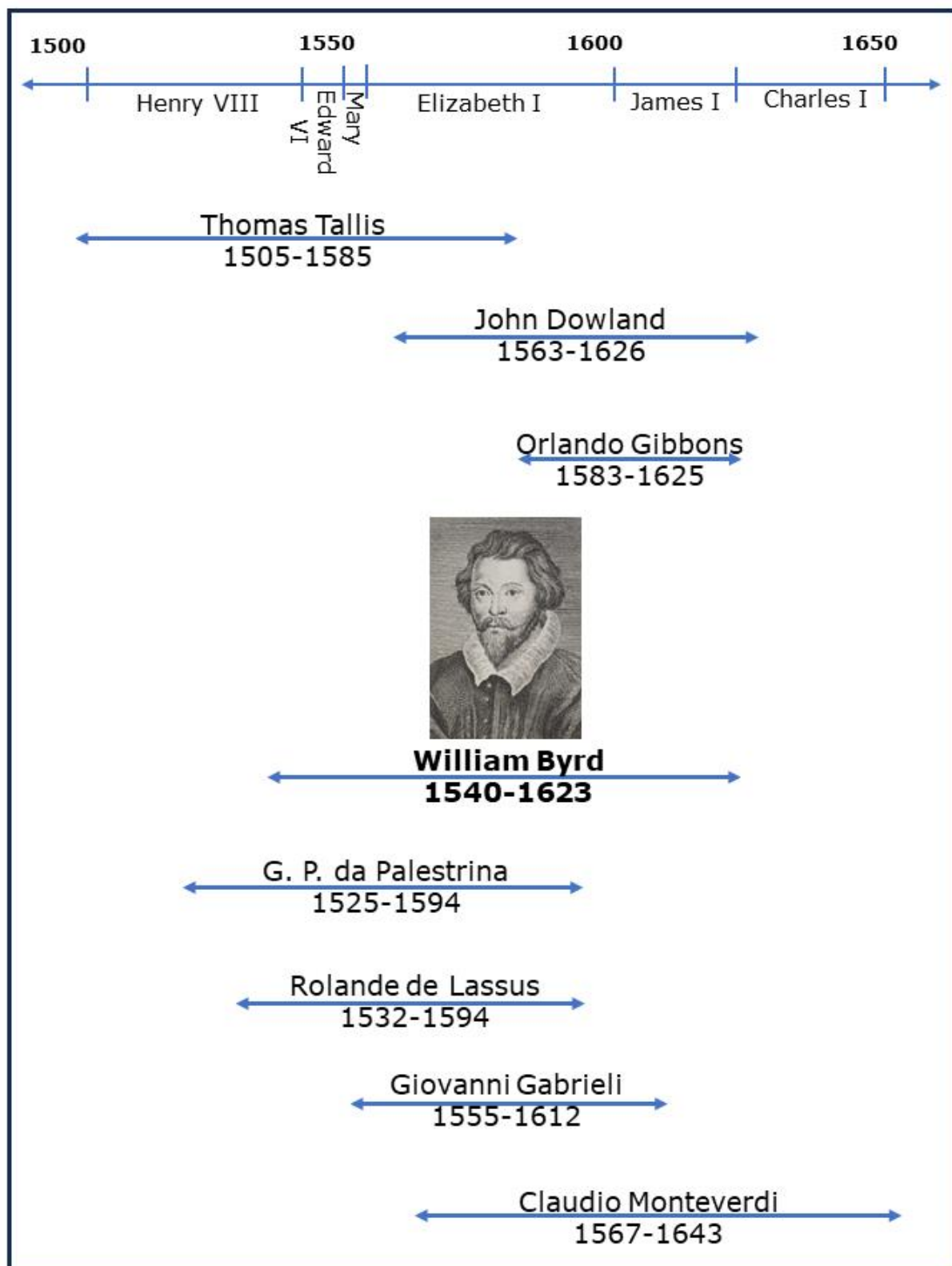
***Music by William Byrd, his friends
and contemporaries***

the
RIPIENO
choir

conductor
Patrick Allies

**The English
Cornett &
Sackbut
Ensemble**

**7:30pm Saturday
18 November 2023
All Saints Church
Weston Green
Esher KT10 8JL**



Byrd and some of his contemporaries

Programme

WILLIAM BYRD Sing Joyfully
WILLIAM BYRD O Lord, make thy servant
Elizabeth
WILLIAM BYRD Laudibus in sanctis

Instrumental item

THOMAS TALLIS Salvator mundi
ORLANDO GIBBONS O clap your hands together
ROLANDE DE LASSUS Ave Regina caelorum
GIOVANNI GABRIELI Regina coeli à 12

Interval 20 minutes

GIOVANNI PERLUIGI DA Exsultate Deo
PALESTRINA
WILLIAM BYRD Prevent us, O Lord

Instrumental item

THOMAS TALLIS O sacrum convivium
CLAUDIO MONTEVERDI Cantate Domino

Instrumental item

WILLIAM BYRD Nunc dimittis
GIOVANNI GABRIELI Magnificat à 14

Programme Notes

2023 marks 400 years since the death of William Byrd, one of England's most celebrated composers of any era. In this anniversary year, Byrd's vast output of music has justly received attention from choirs and instrumentalists alike. This programme aims to bring to life some of the various musical contexts in which Byrd worked, using choral voices, sackbuts and cornetts. Alongside works by the great Elizabethan composer are pieces by his peers from across the European continent.

After an early stint as Organist and Master of the Choristers at Lincoln Cathedral, Byrd was appointed a Gentleman of the Chapel Royal. Here he found



favour with Queen Elizabeth, and wrote music for the Protestant services she attended. Four of Byrd's English works are featured. First, Byrd's rousing anthem **Sing Joyfully**, which takes its text from the opening verses of Psalm 81. Byrd revels in bringing to life the sounds of the instruments listed in the psalm: plucked harps, smooth viols and powerful trumpets. Next, **O Lord, Make Thy Servant Elizabeth**, a version of Psalm 21 highly personalized for the monarch, set in overlapping lines that build to a memorable, luxurious Amen.

Later, we hear Byrd's **Prevent Us, O Lord**, which conjures a graceful and elegant atmosphere for prayer. And finally, Byrd's **Nunc dimittis**, part of his Great Service, perhaps his greatest achievement at the Chapel Royal. The grandeur of the vocal lines – sometimes solo, sometimes for full choir – is evident throughout.

In addition to these English works is Byrd's **Laudibus in sanctis**. Setting a jubilant paraphrased version of Psalm 150, Byrd writes for five voices in a lively and varied compositional style. Above all, Byrd is closely matching sounds with meaning, so that 'warlike trumpets' have a fanfare quality, and the music dances 'with nimble foot' where appropriate.

Taken from the same decade is Lassus' **Ave regina caelorum**, the Marian antiphon sung during Lent. Lassus exploits the full potential of the six parts, high and low, while cleverly inserting a quotation of the plainsong *Salve Regina* in the midst of the texture.



Byrd's closest musical collaborator was Thomas Tallis. Two of his Latin works are included: his **Salvator mundi** and **O sacrum convivium**. Both of these were published in a joint volume with Byrd in 1575, although they were probably composed earlier. Both are written with a dense texture of imitation between the parts: the soundworld of Byrd's youth.



Looking more to the future, we have the music of Orlando Gibbons, forty years Byrd's junior. These two musicians were certainly aware of each other's work, and the younger man may even have been the elder's pupil. Gibbons' **O Clap Your Hands**, suitable for Ascensiontide was first performed in 1622, right at the end of Byrd's life. It represents a development of Byrd's madrigalian, text-led style.

There is no known connection between Byrd and his Italian contemporaries Palestrina and Monteverdi. But his working life overlapped with theirs, and these are composers who are working with the same texts – above all else, the Psalms – and similar groups of singers and instrumentalists. Palestrina's **Exultate Deo** sets the same text as Byrd's *Sing Joyfully*, but with a particularly Roman brand of seamless Renaissance polyphony. The Venetian Claudio Monteverdi's lively **Cantate Domino** alternates between 2 and 3-time, and hints at the music of the Baroque that is to come in the 17th century.

In amongst these vocal works are three instrumental items which will be introduced during the concert.

To close both halves of the concert we have two mighty works by Giovanni Gabrieli. A native of Venice, Gabrieli spent most of his life in the city, rising to the position of Organist at St Mark's Basilica. His compositions were indispensable in developing the polychoral style, involving multiple choirs, that became popular in Europe during this period.



**The Annunciation - mosaic
from St Mark's Venice**

Gabrieli's **Regina caeli** is an antiphon dedicated to the Virgin Mary that would have been sung during the Easter season. Gabrieli divides the twelve parts into two choirs of six, who take part in a joyful dialogue.

His **Magnificat** goes into even more parts – fourteen – divided into three choirs. These choirs are of different sizes and vocal qualities, which Gabrieli uses to match the meaning of the text, whether humble at the word 'handmaiden' or urgent at 'behold'. The piece ends in a thunderous conclusion.

© Patrick Allies

Texts and Translations

Sing joyfully

WILLIAM BYRD

Sing joyfully to God our strength; sing loud unto the God of Jacob.
Take the song and bring forth the timbrel, the pleasant harp, and the viol.
Blow the trumpet in the new moon, even in the time appointed, and at our feast day.
For this is a statute for Israel, and a law of the God of Jacob.

(Psalm 81, 1-4)

O Lord, make thy servant Elizabeth

WILLIAM BYRD

O Lord, make thy servant Elizabeth our Queen to rejoice in thy strength:
give her her heart's desire, and deny not the request of her lips;
but prevent her with thine everlasting blessing,
and give her a long life, even for ever and ever. Amen.

Laudibus in sanctis

WILLIAM BYRD

Laudibus in sanctis Dominum
celebrate supremum:
Firmamenta sonent inclita facta Dei.

Inclita facta Dei cantate, sacraque
potentis
Voce potestatem saepe sonate manus.

*Celebrate the Lord most high in holy
praises:
Let the firmament echo the glorious deeds
of God.
Sing ye the glorious deeds of God, and with
holy voice
Sound forth oft the power of his mighty
hand.*

Magnificum Domini cantet tuba martia
nomen:
Pieria Domino concelebrate lira.
Laude Dei resonent resonantia
tympana summi:
Alta sacri resonent organa laude Dei.

*Let the warlike trumpet sing the great
name of the Lord:
Celebrate the Lord with Pierian lyre.
Let resounding timbrels ring to the praise
of the most-high God,
Lofty organs peal to the praise of the holy
God*

Hunc arguta canant tenui psalteria
corda,
Hunc agili laudet laeta chorea pede.

*Let melodious psalteries sing him with fine
string,
Let joyful dance praise him with nimble
foot.*

Concava divinas effundant cymbala
laudes,
Cymbala dulcisona laude repleta Dei.

*Let hollow cymbals pour forth divine
praises,
Cymbals filled with the sweet-sounding
praise of God.*

Omne quod aethereis in mundo
vescitur auris
Halleluia canat tempus in omne Deo.

*Let everything in the world that feeds upon
the air of heaven
Sing Halleluia to God for evermore.*

(Adaptation of Psalm 150)

Salvator Mundi

Salvator mundi, salva nos,
qui per crucem et sanguinem redemisti
nos,
auxiliare nobis, te deprecamur, Deus
noster

THOMAS TALLIS

*O Saviour of the world, save us,
who by thy cross and blood hast redeemed
us,
help us, we pray thee, O Lord our God.*

(Antiphon for the Feast of the Exaltation of
the Holy Cross)

O clap your hands together

ORLANDO GIBBONS

O clap your hands together, all ye people, O sing unto God with the voice of melody.
For the Lord is high, and to be feared: he is the great King upon all the earth.
He shall subdue the people under us: and the nations under our feet.
He shall choose out an heritage for us: even the worship of Jacob, whom he loved.
God is gone up with a merry noise, and the Lord with the sound of the trumpet.
O sing praises unto our God; O sing praises unto the Lord our King.
For God is the King of all the earth: sing ye praises with the understanding.
God reigneth over the heathen, God sitteth upon his holy seat.
For God, which is highly exalted, doth defend the earth, as it were with a shield.

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

(Psalm 47)

Ave regina coelorum

Ave Regina coelorum,
Ave Domina Angelorum:
Salve, radix sancta,
Ex qua mundo lux est orta:

Gaude, Virgo gloriosa,
Super omnes speciosa,
Vale, o valde decora,
Et pro nobis Christum exora.

ROLANDE DE LASSUS

*Hail, Queen of the Heavens.
Hail, Lady of Angels
Hail, sacred stem,
From whom a light to the world has arisen:*

*Rejoice, glorious Virgin,
Lovely beyond all others,
Farewell, most beautiful maiden,
And pray to Christ for us.*

(12th century antiphon)

Regina coeli à 12

GIOVANNI GABRIELI

Regina coeli laetare, Alleluia.
Quia quem meruisti portare, Alleluia.

Resurrexit sicut dixit, Alleluia.
Ora pro nobis Deum. Alleluia.

*Queen of Heaven, rejoice, alleluia.
For He whom you were worthy to bear,
alleluia,
Has risen, as He said, alleluia.
Pray to God for us, alleluia.*
(Mediaeval antiphon)

Interval 20 minutes

Exsultate Deo

GIOVANNI PERLUIGI DA PALESTRINA

Exsultate Deo adjutori nostro; jubilate
Deo Jacob.

*Sing joyfully to God our strength; sing loud
unto the God of Jacob.*

Sumite psalmum, et date tympanum;
psalterium jucundum cum cithara.

*Take the song and bring forth the timbrel,
the pleasant harp, and the viol.*

Buccinate in neomenia tuba, in insigni
die solemnitatis vestrae.

*Blow the trumpet in the new moon, even in
the time appointed, and on our solemn feast
day.*

(Psalm 81, 1-3)

Prevent us, O Lord

WILLIAM BYRD

Prevent us O Lord, in all our doings with thy most gracious favour,
and further us with thy continual help;
that in all our works begun, continued, and ended in thee,
we may glorify thy holy Name,
and finally by thy mercy obtain everlasting life;
through Jesus Christ our Lord. Amen.

(From the Book of Common Prayer 1662)

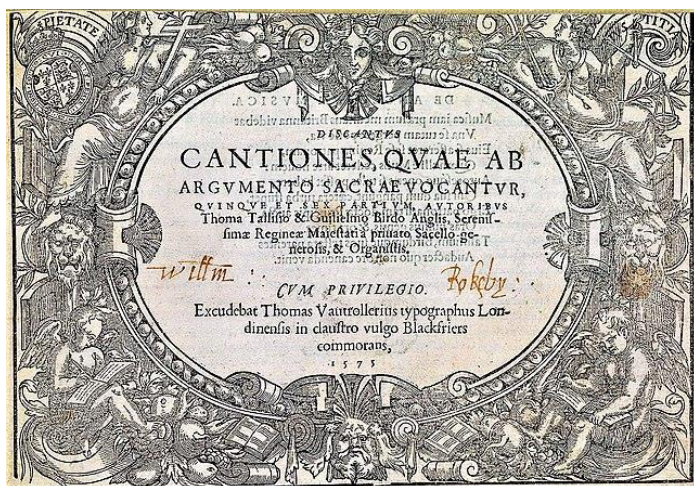
O sacrum convivium

O sacrum convivium, in quo Christus
sumitur;
recolitur memoria passionis ejus;
mens impletur gratia;
et futurae gloriae nobis pignus datur.

THOMAS TALLIS

*O sacred banquet, in which Christ is
received;
the memory of his passion is renewed;
the mind is filled with grace;
and a pledge of future glory is given to us.*

(Antiphon for Corpus Christi)



Frontispiece of Cantiones
Sacrae published by Tallis
and Byrd in 1575

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

*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)

Nunc Dimittis

Lord, now lettest thou thy servant depart in peace according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles and to be the glory of thy people Israel.

WILLIAM BYRD

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.

(Book of Common Prayer 1662)

Magnificat à 14

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 brachio 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.

GIOVANNI GABRIELI

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.

(Book of Common Prayer 1662)



Please join us for refreshments in the hall after the concert

Diary dates

Sunday
7 January
2024 7:00
(note start time)

TWELFTH NIGHT CONCERT

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Saturday
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Saturday
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17 February Alim Beisembayev,
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**9 March English Chamber
Orchestra and
Ofer Falk, violin**
*Mendelssohn String
Octet*

6 April Kleio String Quartet
(Carl Nielsen winners
2023)

*More details about our concerts and
membership at ocms-music.org.uk*



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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

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 in tonight's concert.

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

Elizabeth Cohen
Mary Egan
Saskia Harris ♪
Sue Kite
Lisa Pledger ♪
Maddy Stannard
Delia Steven
Kate Tanner

TENOR

Martin Harris
Nick Harris

Richard McGregor-Johnson

Mark Stollery ♪
Chris Stuart
Howard Thomson

BASS

Michael Boxall
Michael Collon
George Engelhardt
Graham King ♪
Cameron Marshall
Mike Murphy
Nyren Scott-Malden

♪ Soloist in Byrd Nunc dimittis



In memory of Joan Roskelly (1927 – 2023), life member and long-term supporter of the choir.

The English Cornett & Sackbut Ensemble

Gawain Glenton	Cornett
Conor Hastings	Cornett

Emily White	Sackbut
Tom Lees	Sackbut
Adrian France	Sackbut

Silas Wollston	Organ
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The English Cornett & Sackbut Ensemble (ECSE) is a virtuoso period instrument group with a host of distinguished recordings to its name. In addition to its recital work, the ensemble collaborates with leading vocal ensembles such as I Fagiolini, The Tallis Scholars, Alamire, Resurgam, The Marian Consort, Westminster Cathedral Choir, and is a regular at major festivals. ECSE is in demand as a recording ensemble, contributing to Gramophone Award-winning discs such as *The Spy's Choirbook* (Obsidian) in 2015, and the monumental Striggio mass in 40 parts *Missa ecco si beato giorno* with I Fagiolini (which scooped the Gramophone Award for Early Music 2011 and also the Diapason d'Or). ECSE celebrated its 25th anniversary in 2018 with a solo CD on the Resonus label entitled *Music for Windy Instruments: sounds from the Court of James I.*

ECSE celebrates its 30th anniversary this year. Plans include several trips to Ireland with the Irish vocal ensemble Resurgam - with whom the ensemble are releasing a recording of music by Thomas Weelkes – *Gentleman Extraordinary* - this month.

Other performances include Monteverdi's Vespers of 1610 with I Fagiolini, and a Christmas concert celebrating William Byrd's 400th anniversary with The BBC Singers. This year ECSE once again participated in the National Centre for Early Music/BBC Radio 3 Young Composer Award.



ecse.co.uk

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 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

Twitter: @RipienoChoir

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Credits

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