

Everlasting Light

*Music from across the ages with a
focus on things eternal*

the
RIPIENO
choir

conductor
Patrick Allies

organist
George Inscoe

7:30pm Saturday
16 March 2024
St Mary's Ewell
London Road
KT17 2AY

Programme

THOMAS TALLIS O nata lux
WILLIAM BYRD Christe qui lux es et dies
HENRY PURCELL Thy word is a lantern
EDGAR BAINTON And I saw a new heaven
JS BACH Singet dem Herrn

Interval 20 minutes

ORLANDO GIBBONS Nunc dimittis
PENTATONIX (ARR. ALLIES) Run to you
MATTHEW OWENS O lux beata Trinitas
CHARLES VILLIERS STANFORD Tempo di marcia solenne:
adagio molto
ERIC WHITACRE Lux aurumque
BOB CHILCOTT Now the green blade riseth
GABRIEL FAURÉ In paradisum

Programme Notes

Tonight's concert interprets the theme of light in a variety of senses: dazzling, illuminating, and reassuringly ever-present. We open with two pieces by Renaissance composers from England. First, Thomas Tallis' setting of the medieval hymn **O nata lux**. Writing in five parts, Tallis creates a rich texture to bring to life these words, offered in prayer to mark Christ's radiant transfiguration. This motet is paired with **Christe qui lux es et dies** by Tallis' friend and colleague William Byrd. Taking another ancient text, intended to be sung at the end of the day, Byrd uses the traditional plainsong melody. Rather than fix the tune in one part, Byrd gives each voice its turn to sing the tune, weaving inventive harmonies around it.

Moving into the English Baroque, Henry Purcell's anthem **Thy word is a lantern** takes verses from Psalm 119 on a theme of divine guidance. Virtuoso verse sections, for alto, tenor and bass soloists alternate with full choral passages. Purcell finds a different musical mood for each line of text, from the searching chromatic lines at the words 'I am troubled above measure' to a joyful 'Hallelujah' at the piece's conclusion.



Edgar Bainton was a London-born composer who was active in the first part of the 20th century. He is best known for his exquisite anthem **And I saw a new heaven**. It sets words from the Book of Revelation on themes of the end of the world and the afterlife. It is written in a lyrical style, with almost folk-like melodies. The tenor part at the words 'And God shall wipe away all tears from their eyes' is particularly elegant and moving.

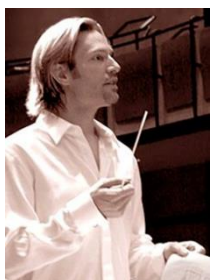
Singet dem Herrn is a motet by JS Bach that sets exuberant words from Psalms 149 and 150. First performed in Leipzig in the 1720s, Bach's work is scored for two four-part choirs that spend much of the piece in dialogue with each other. There are four sections to listen out for: a substantial opening in which the two choirs explode into life; a second more thoughtful passage in which one choir sings a serene chorale; a shorter third section that is imbued with great delight; and a finale in which the music is reduced to four voices, but moves up several gears in terms of complex, effervescent runs of notes. This majestic piece concludes with a triumphant exclamation of praise.

English 17th-century composer Orlando Gibbons worked at the Chapel Royal. His Second Service alternates between sections for small ensemble and those for the whole choir. The **Nunc dimittis** in particular was intended to be sung

at the service of evensong. The words of wonder are those of Simeon, an old man who had been told he would meet the Messiah, and eventually encountered Christ at the Temple in Jerusalem.

Matthew Owens' **O lux beata Trinitas** is the newest piece in the programme. It was given its premiere last summer by the Choir of Queen's College, Oxford. Owens dedicated the piece to Ripieno Choir bass Cameron Marshall – the two were undergraduates at Queen's together. In his setting, Owens takes the Latin text in praise of the Trinity and creates a work in which the organ and choir combine to create mysterious and evocative sound world.

In Stanford's centenary year (1852-1924) we now hear his **Tempo di marcia solenne**, the second movement from the Sonata Eroica for solo organ, written in 1917 and dedicated to "Mr Charles Widor and the great country to which he belongs".



The words of **Lux aurumque** are by Edward Esch, but the American composer Eric Whitacre had them translated into Latin before setting them. Whitacre takes care with each individual word, enabling them to shimmer by building up clusters of rich harmony, with the voices piling on top of each other.

Arranged by our music director for tonight's performance, **Run to you** was originally the creation of the a cappella supergroup Pentatonix. It is a song about searching for a lost love in the darkness, and being willing to cross into the afterlife if that is what is required.

Bob Chilcott's **Now the green blade riseth** also has a personal connection to the choir. It was commissioned by the parents of soprano Helen Marsden, in memory of their own parents. It takes a well known text on the theme of resurrection, and melds it with a new, lilting melody. Two of the voice parts are often paired, with the other two serving as accompaniment. Look out for a startling key change near the end!

Our programme concludes with the **In paradisum** from Gabriel Fauré's Requiem. The sopranos carry the melody for most of the piece, soaring angel-like above a repeating figure in the accompaniment. The rest of the choir supports them with glowing harmonies, conjuring peaceful visions of heaven, endless rest, and eternal light.

Texts and Translations

O nata lux

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

THOMAS TALLIS (1505-85)

*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 feast of the
Transfiguration)

Christe qui lux es et dies

WILLIAM BYRD (1539-1623)



Precamur Sancte Domine,
Defende nos in hac nocte,
Sit nobis in te requies,
Quietam noctem tribue.

*We beseech you, holy Lord,
to defend us this night;
may our rest be in you;
grant us a peaceful night.*

Ne gravis somnus irruat,
Nec hostis nos surripiat,
Nec caro illi consentiens,
Nos tibi reos statuat.

*Let not unwholesome dreams seize us,
nor the enemy snatch us away,
nor the flesh, yielding to him,
make us guilty in thy sight.*

Oculi somnum capiant,
Cor ad te semper vigilet,

*While our eyes sleep,
may our hearts always stay watchful to
you;*

Dextera tua protegat
Famulos qui te diligunt.

*may your hand protect
your loving servants.*

Defensor noster aspice,
Insidiantes reprime,
Guberna tuos famulos,
Quos sanguine mercatus es.

*O our defender, look upon us, restrain
those who plot against us; guide your
servants whom you have redeemed with
your blood.*

Memento nostri Domine *Be mindful of us, O Lord,*
In gravi isto corpore, *burdened with a body;*
Qui es defensor animae, *you who are the defender of the soul, be*
Adesto nobis Domine. *present with us, O Lord.*

(Verses from the hymn “Christ who art the light and day”)

Thy word is a lantern

HENRY PURCELL (1659-95)

Thy word is a lantern unto my feet, and a light unto my paths.
I have sworn, and am steadfastly purposed to keep thy righteous
judgements.
I am troubled above measure.
Quicken me, O Lord, according to thy word.
Let the free-will offerings of my mouth please thee, O Lord, and teach me
thy judgements.
The ungodly have laid a snare for me: but yet I swerved not from thy
commandments.
Thy testimonies have I claimed as mine heritage for ever;
and why? they are the very joy of my heart.

(Psalm 119 105-108, 110,112)

And I saw a new heaven

EDGAR BAINTON (1880-1956)

And I saw a new heaven and a new earth:
for the first heaven and the first earth were passed away;
and there was no more sea.

And I John saw the holy city, new Jerusalem,
coming down from God out of heaven,
prepared as a bride adorned for her husband.

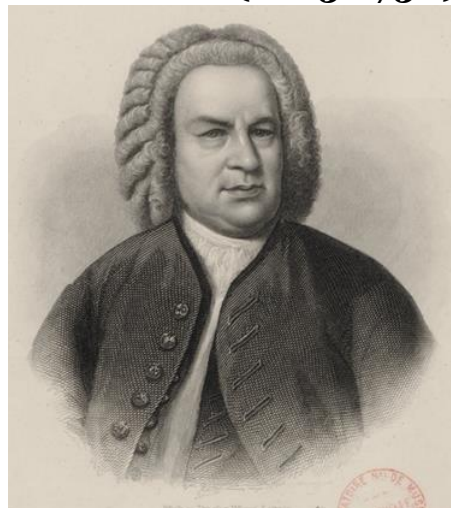
And I heard a great voice out of Heaven, saying,
Behold, the tabernacle of God is with men,
and he will dwell with them, and they shall be his people,
and God himself shall be with them, and be their God.

And God shall wipe away all tears from their eyes;
and there shall be no more death, neither sorrow, nor crying,
neither shall there be any more pain:
for the former things are passed away.

(Revelation 21 1-4)

Singet dem Herrn

JS BACH (1685-1750)



1 Psalm 149 1-3

Singet dem Herrn ein neues Lied,
die Gemeine der Heiligen sollen
ihn loben.

Israel freue sich des, der ihn
gemacht hat.

Die Kinder Zion sei'n fröhlich
über ihrem Könige,
sie sollen loben seinen Namen im
Reihen;
mit Pauken und mit Harfen
sollen sie ihm spielen.

*Sing to the Lord a new song,
the assembly of saints shall praise
him.*

*Let Israel rejoice in him who made
her.*

*Let the children of Zion be glad in
their king,
they shall praise his name in the
dance;
with timbrel and with harps they shall
play for him.*

2 Chorale (in **bold**) sung by Choir 2 and aria sung by Choir 1

Wie sich ein Vater erbarmet
Gott, nimm dich ferner unser an,
über seine junge Kinderlein,
so tut der Herr uns allen,

so wir ihn kindlich fürchten rein.

Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
denn ohne dich ist nichts getan
mit allen unsern Sachen.
Gleich wie das Gras vom Rechen,
ein Blum und fallend Laub.

***Just as a father has compassion
God, accept us furthermore,
for his young, little children
so does the Lord treat us, the
poor,
so we fear him purely, like
children.***

***He recognizes poor humanity,
God knows we are but dust,
for without you there is nothing done
toward any of our concerns.
just like grass from a rake,
a blossom or a fallen leaf.***

Der Wind nur drüber wehet,
so ist es nicht mehr da,
drum sei du unser Schirm und
Licht,
und trügt uns unsre Hoffnung
nicht,
so wirst du's ferner machen.
Also der Mensch vergehet,
sein End, das ist ihm nah.
Wohl dem, der sich nur steif und
fest
auf dich und deine Huld verläßt.

***The wind simply blows it about
and it is there no more.***

Thus be our shield and light,

and lest our hopes deceive us,

you will continue to do so.

***So too the human passes away,
his ending is nigh.***

*Blessed be the one, who fast and firm
surrenders himself to you and your
grace.*

3 Psalm 150 2,6

Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen
Herrlichkeit!

*Praise the Lord for his acts,
praise him in his great splendour!*

Alles, was Odem hat, lobe den
Herrn. Halleluja!

*Let all that has breath praise the
Lord. Hallelujah!*

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Interval 20 minutes

Nunc dimittis

ORLANDO GIBBONS
(1583-1625)

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.

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.

(Luke 2.29-32 and Doxology)



O lux beata Trinitas

MATTHEW OWENS (b.1971)

O lux beata Trinitas,
Et principalis unitas,
Iam sol recedat igneus,
Infunde lumen cordibus.

*O light, O blessed Trinity,
Above all One,
As the fiery sun recedes
Fill our hearts with your rays.*

Te mane laudum carmine,
Te deprecemur vespere:
Te nostra supplex gloria
Per cuncta laudet sæcula.

*To thee our morning song of praise
To thee at eventide we pray:
We, suppliant, praise thee
In glory for evermore.*

Deo Patri sit gloria,
Ejusque soli Filio,
Cum Spiritu Paraclito,
Et nunc et in perpetuum.

*Glory be to God the Father
And to his only Son
With the Holy Spirit
Now and for ever. Amen.*

(Ambrose of Milan 340-397)

Lux aurumque

Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.

(tr. Charles Anthony Silvestri)

ERIC WHITACRE (b.1970)

*Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born babe*

(Edward Esch)

Run to you

A light in the room
It was you who was standing there
Tried it was true
As your glance met my stare.
But your heart drifted off
Like the land split by sea
I tried to go, to follow,
To kneel down at your feet
I'll run to you.

I've been settling scores
I've been fighting so long
But I've lost your war
And our kingdom is gone
How shall I win back
Your heart which was mine
I have broken bones and tattered clothes
I'll run to you.

I will break down the gates of heaven
A thousand angels stand waiting for me
Ooh take my heart (take my heart)
And I'll lay down my weapons
Break my shackles to set me free
I'll run to you.

(Pentatonix and Ben Bram)

Now the green blade riseth**BOB CHILCOTT (b.1955)**

Now the green blade riseth, from the buried grain,
 Wheat that in dark earth many days has lain;
 Love lives again, that with the dead has been:
 Love is come again like wheat that springeth green.

In the grave they laid Him, Love who had been slain,
 Thinking that He never would awake again,
 Laid in the earth like grain that sleeps unseen:
 Love is come again like wheat that springeth green.

Forth He came at Easter, like the risen grain,
 Jesus who for three days in the grave had lain;
 Quick from the dead the risen One is seen:
 Love is come again like wheat that springeth green.

When our hearts are wintry, grieving, or in pain,
 Jesus' touch can call us back to life again,
 Fields of our hearts that dead and bare have been:
 Love is come again like wheat that springeth green.

(J. M. C. Crum 1872-1958)

In paradisum**GABRIEL FAURÉ (1845-1924)**

In paradisum deducant te angeli,
 in tuo adventu
 suscipiant te martyres,

*May the angels lead you into
 paradise,
 may the martyrs receive you
 at your coming,*

et perducant te
 in civitatem sanctam Jerusalem.
 Chorus angelorum te suscipiat,
 et cum Lazaro quondam paupere
 aeternam habeas requiem.

*and may they guide you
 into the holy city, Jerusalem.
 May the chorus of angels receive you
 and with Lazarus once poor
 may you have eternal rest.*

(Movement from the requiem mass)



*Please join us for refreshments at the back of the church
 after the concert*

Diary dates

Saturday
22 June 7:30

WATER NIGHT

Music on the themes of rivers, tears, and darkness, by an eclectic range of composers.

All Saints, Weston Green, Esher, KT10 8JL

Saturday
16 November

Programme to be announced

All Saints, Weston Green, Esher, KT10 8JL



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Tonight's performers

PATRICK ALLIES is a conductor and musicologist based in London. He began his musical education as a chorister at the Temple Church, and 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 was a member of Jesus College Choir.

In his role as artistic director of the London-based vocal ensemble Siglo de Oro, Patrick has made five acclaimed recordings with Delphian Records of music from the Renaissance to the present day. Under Patrick's direction, the group has taken up invitations to perform in Belgium, the Netherlands, Germany, Finland, Malta and the USA. Closer to home, Patrick and Siglo de Oro have performed several times at Wigmore Hall.

Patrick is currently musical director of The Ripieno Choir and conductor of Imperial College Chamber Choir. He previously held roles at Morley College, the City Literary Institute and West Sussex Music. Most recently, Patrick has spent a term as acting director of music at King's College London, conducting the chapel choir. Alongside his work as a conductor, Patrick is a DPhil student in music at the University of Oxford, where he has taught at St Peter's College. Patrick's research, funded by the Arts and Humanities Research Council, involves fifteenth-century choirs and their performance spaces.

Patrick has been the Ripieno Choir's director of music since April 2023.

www.patrickallies.co.uk

GEORGE INSCOE is an Organist, Conductor, Pianist and Continuo Player based in London. As an organist he has performed recitals across the UK and Europe as well as in the USA, Singapore and Australia. He has performed with the City of London Sinfonia, the London Mozart Players and as continuo for the London Concertante in venues such as Cadogan Hall, Royal Festival Hall and St Paul's Cathedral. George has both played and conducted on BBC Radio 3 as part of their weekly Choral Evensong broadcasts.

georgeinscoe.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, Monteverdi’s 1610 Vespers and Handel’s Messiah.

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.

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 (2014), 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 regular host - All Saints Church, Weston Green. Membership is about thirty singers drawn from a large area around South West London.

SOPRANO

Amanda Allen ♪
Barbara Collignon
Isobel Cooke
Helen Marsden ♪
Veronica Middleton
Jill Mills
Julie Rousseau
Christina Sage
Claire Yates ♪

ALTO

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

TENOR

Martin Harris ♪
Nick Harris
Peter Lawson

Richard

McGregor-Johnson ♪
Mark Stollery ♪
Chris Stuart
Howard Thomson

BASS

Michael Boxall
Michael Collon
George Engelhardt
Graham King ♪
Nyren Scott-Malden

♪ Soloist in Gibbons, Purcell, Owen or Whitacre

Hire us

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Join us

We always like to hear from experienced singers interested in joining our high-standard, innovative chamber choir; in particular, we are currently looking for a bass. Drop us an email at vox@ripienochoir.org.uk or call Nick Harris on 020 8399 2714 to learn more about the choir.

Keep in touch

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Credits

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