

Let the earth be glad

Choral settings of the psalms

the
RIPIENO
choir

conductor

Patrick Allies

chamber organ

Benedict Lewis-Smith

7:30pm Saturday

16 November 2024

All Saints Weston

Esher

KT10 8JL

Programme

- THOMAS TALLIS First Tune *
BOBBY MCFERRIN The 23rd Psalm
J S BACH Lobet den Herrn BWV 230
THOMAS TALLIS Fifth Tune *
HENRY PURCELL Hear my prayer
HEINRICH SCHÜTZ Jauchzet dem Herren SWV 36
- GIROLAMO FRESCOBALDI Canzona Terza (organ solo)
- GREGORIO ALLEGRI Miserere

Interval 20 minutes

- THOMAS TALLIS Third Tune *
FELIX MENDELSSOHN Richtete mich Gott
CAROLINE SHAW and the swallow
HEINRICH SCHÜTZ An den Wassern zu Babel
SWV 37
- DIETERICH BUXTEHUDE Fugue in C Major BuxWV 174
(organ solo)
- CHIARA MARGARITA Laetatus sum
COZZOLANI
THOMAS TALLIS Eighth Tune *
HENRY PURCELL I was glad

* from *Nine Tunes for Archbishop Parker's Psalter*

Programme Notes

The Psalms have provided inspiring material to composers ever since they were written down. Tonight's programme draws on the wealth of settings, drawing particularly from the Renaissance, the Baroque, and our own era. The texts and the composers' responses are varied, ranging from the depths of despair to consolation and utmost joy.

Forming the backbone of the concert are **four psalms** by **Thomas Tallis**, taken from a collection assembled by Archbishop Matthew Parker in the 1560s. In newly Protestant England, Parker was attempting to produce a metrical psalter, with the text of each psalm adapted to make it predictable like a congregational hymn. Working in this somber medium, Thomas Tallis was able to create simple yet beautiful pieces. Two of those sung tonight are well known: the 3rd tune will be familiar from Vaughan Williams' Fantasia for Strings which uses it as its theme, and the 8th tune has become a beloved hymn at evening church services.



Bobby McFerrin's The 23rd Psalm takes on some of Tallis' elegant style but infuses it with 20th-century harmony. Rather than being hymn-like, however, McFerrin chooses to let the words flow in speech rhythm. McFerrin's setting is dedicated to his mother, and due to this, he switches the gender of the prayer's text.

Two short organ pieces are interspersed among the choral works. The first composer featured is Italian **Girolamo Frescobaldi** (1583-1643). A contemporary of Monteverdi, Frescobaldi was a renowned keyboard player himself. His Canzona Terza offers counterpoint with a courtly elegance. Danish composer **Dieterich Buxtehude** (1637-1707) lived slightly later and spent his working life in northern Germany. His Fugue in C Major is typical of one strand of his church music, which is influenced by contemporary dance music – in this case, the jig.

As a young man, **J.S. Bach** travelled to Lübeck on foot to hear Buxtehude play the organ. Something of the vibrancy of Buxtehude's music is present in Bach's own **Lobet den Herrn**, which takes the opening two verses of Psalm 117 as its text. The motet opens with a sprightly section, the four voice parts bouncing off each other in a lively manner. In the middle passage, the rhythms of the music slow down as the words refer to God's merciful kindness. Finally, there is an energetic triple-time Alleluia which brings the piece to a close.



Two more Baroque composers feature in the programme. One is **Heinrich Schütz**, considered to be an important German forerunner to Bach. Schütz's two motets are both in eight parts, but other than that are entirely dissimilar. His **An den Wassern** is a reflection on the misery of the Babylonian captivity, an in particular the episode when the Jewish people were forced to sing by their oppressors. Schütz's harmonic imagination is put to good use, in particular to depict the the howling of the suffering prisoners. Schütz's **Jauchzet dem Herren**, on the other hand, is effervescent, showing a playfulness with meter and texture that matches the joyfulness of the words.

The second is **Henry Purcell**, whose two pieces are also in vastly different moods. Purcell's eight-part **Hear My Prayer** – thought to have been the opening of an unfinished work – presents overlapping harmonies that clash so strongly the sounds are almost painful. His **I Was Glad**, written the Coronation of James II in 1685 is entirely the opposite. Barring a central section praying for the peace of Jerusalem, the motet is jaunty throughout, with swaggering counterpoint and delightful harmonic twists.



Perhaps the most famous item in the concert is a setting of Psalm 51 by the seventeenth-century Italian composer **Gregorio Allegri**, known as the **Miserere**. The piece divides the musical forces in three: one small choir, one larger choir, and a line of plainsong sung often by a soloist or a small group. Each section takes it in turn to sing a verse of this penitential text, which was traditionally performed on Good Friday in the Sistine Chapel. Due to a ban on the printed music of this piece being distributed, composers including Mozart, Mendelssohn and Liszt are said to have visited the chapel in order to transcribe it.

Mendelssohn's own inclusion is his version of **Psalm 43**, which is focused on asking for God's help at a time of conflict. Written in eight parts, Mendelssohn makes full use of the contrast between the four lower voices and their higher counterparts. It is in three sections: an austere opening gives way to optimism at 'Sende dein Licht', before a calmer section in three-time. The piece ends on a hopeful note with a forthright chorale.



Caroline Shaw's and the swallow takes words from Psalm 84 about finding a home in God's love. Shaw, the youngest recipient of the Pulitzer Prize for Music, has said that she had the plight of refugees in mind when composing the piece. Although the piece begins in a restrained manner, it opens out into bursts of emotion at moving phrases such as 'that she may raise her young', before dissolving into vocalized autumn rain at its end.

The music of **Chiara Margarita Cozzolani** is enjoying a recent revival after centuries of neglect. Living in 17th-century Italy, she spent most of her life as a nun at a Milanese monastery. Cozzolani's **Laetatus sum** is taken from her setting of the Vespers service. In eight parts, it reveals something of the grandeur of the musical life enjoyed at the monastery, and of the virtuosity of the individual musicians.

© Patrick Allies 2024

Texts and translations

First Tune

Man blest no doubt
Who walk not out
In wicked men's affairs:
And stands no day
In sinners way,
Nor sit in scorner's chairs.

The 23rd Psalm (dedicated to my mother)

The Lord is my Shepherd,
I have all I need,
She makes me lie down in green
meadows,
Beside the still waters she will lead.

She restores my soul,
She rights my wrongs,
She leads me in a path of good
things,
And fills my heart with songs.

Even though I walk,
Through a dark and dreary land,
There is nothing that can shake me,
She has said, She won't forsake me,
I'm in Her hand.

Lobet den Herrn

Lobet den Herrn, alle Heiden;
preiset ihn, alle Völker!

Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.
Alleluja

THOMAS TALLIS (c. 1505-1585)

But hath his will
in God's law still,
This law to love aright
And will him use
on it to muse
To keep it day and night.

Psalm 1 vv 1-2

BOBBY MCFERRIN (b. 1950)

She sets a table before me,
In the presence of my foes,
She anoints my head with oil,
And my cup overflows.

Surely goodness and kindness will
follow me,
All the days of my life,
And I will live in Her house,
For ever and ever.

Glory be to our Mother,
And Daughter,
And to the Holy of Holies,
As it was in the beginning,
is now and ever shall be,
World without end. Amen

J S BACH (1685-1750)

*O praise the Lord, all ye heathen:
praise him, all ye nations.*

*For his merciful kindness is ever
more and more towards us: and
the truth of the Lord endureth for
ever. Allelujah*

(Psalm 117)

Fifth tune

E'en like the hunted hind,
 The water brooks desire,
 E'en thus my soul,
 That fainting is,
 To Thee would fain aspire.

THOMAS TALLIS

My soul did thirst to God,
 To God of life and grace,
 It said e'en thus:
 When shall I come
 To see God's lively face?
 (Psalm 42 vv1-2)

Hear my prayer O Lord

Hear my prayer O Lord,
 And let my crying come unto thee.

HENRY PURCELL (1659-95)

(Psalm 102 v1)

Jauchzet dem Herrn

Jauchzet dem Herrn alle Welt.

Dienet dem Herrn mit Freuden.
 Kommt vor sein Angesicht mit
 Frohlocken.

Erkennet, dass der Herr Gott ist. Er
 hat uns gemacht, und nicht wir
 selbst, zu seinem Volk und zu
 Schafen seiner Weide.

Gehet zu seinen Toren ein mit
 Danken. Zu seinen Vorhöfen mit
 Loben. Danket ihm, lobet seinen
 Namen.

Denn der Herr ist freundlich und
 seine Gnade währet ewig und seine
 Wahrheit für und für.

Ehre sei dem Vater und dem Sohn
 und auch dem Heiligen Geiste,
 wie es war am Anfang,
 jetzt und immerdar und
 von Ewigkeit zu Ewigkeit. Amen.

**HEINRICH SCHÜTZ
(1585-1672)**

*Make a joyful noise unto the Lord,
 all ye lands.*

*Serve the Lord with gladness:
 come before his presence with
 singing.*

*Know ye that the Lord he is God: it
 is he that hath made us, and not we
 ourselves; we are his people, and
 the sheep of his pasture.*

*Enter into his gates with
 thanksgiving, and into his courts
 with praise: be thankful unto him,
 and bless his name.*

*For the Lord is good; his mercy is
 everlasting; and his truth endureth
 to all generations.*

*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 100)

Miserere mei Deus

GREGORIO ALLEGRI
(1582-1652)

Miserere mei, Deus, secundum magnam misericordiam tuam; et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

Amplius lava me ab iniquitate mea: et a peccato meo munda me.

Quoniam iniquitatem meam ego cognosco, et peccatum meum contra me est semper.

Tibi soli peccavi, et malum coram te feci; ut justificeris in sermonibus tuis, et vincas cum judicaris.

Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.

Ecce enim veritatem dilexisti; incerta et occulta sapientiae tuae manifestasti mihi.

Asperges me hyssopo, et mundabor; lavabis me, et super nivem dealbabor.

Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata.

Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele.

Libera me de sanguinibus, Deus, Deus salutis meae, et exsultabit lingua mea justitiam tuam.

Domine, labia mea aperies, et os meum annuntiabit laudem tuam.

Have mercy upon me, O God, according to thy lovingkindness: according unto the multitude of thy tender mercies blot out my transgressions.

Wash me thoroughly from mine iniquity, and cleanse me from my sin.

For I acknowledge my transgressions: and my sin is ever before me.

Against thee, thee only, have I sinned, and done this evil in thy sight: that thou mightest be justified when thou speakest, and be clear when thou judgest.

Behold, I was shapen in iniquity; and in sin did my mother conceive me.

Behold, thou desirest truth in the inward parts: and in the hidden part thou shalt make me to know wisdom.

Purge me with hyssop, and I shall be clean: wash me, and I shall be whiter than snow.

Make me to hear joy and gladness; that the bones which thou hast broken may rejoice.

Hide thy face from my sins, and blot out all mine iniquities.

Deliver me from bloodguiltiness, O God, thou God of my salvation: and my tongue shall sing aloud of thy righteousness.

O Lord, open thou my lips; and my mouth shall shew forth thy praise.

Quoniam si voluisses sacrificium,
dedissem utique; holocaustis non
delectaberis.

Sacrificium Deo spiritus
contribulatus; cor contritum et
humiliatum, Deus, non despicias.
Benigne fac, Domine, in bona
voluntate tua Sion, ut
aedificentur muri Jerusalem.

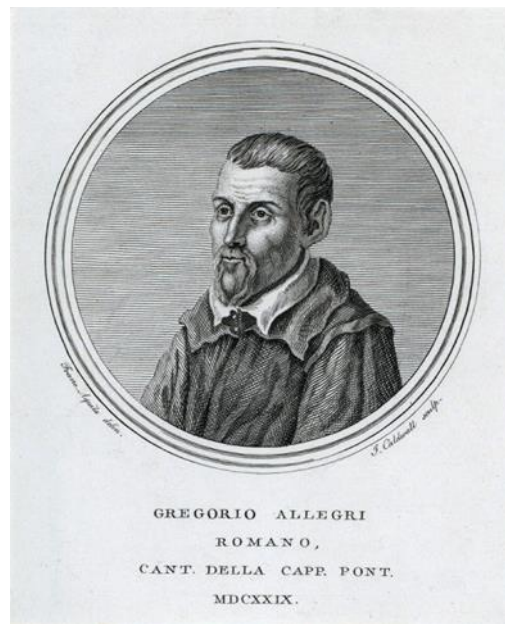
Tunc acceptabis sacrificium
justitiae, oblationes et
holocausta; tunc imponent super
altare tuum vitulos.

*For thou desirest not sacrifice; else
would I give it: thou delightest not in
burnt offering.*

*The sacrifices of God are a broken
spirit: a broken and a contrite heart,
O God, thou wilt not despise.
Do good in thy good pleasure unto
Zion: build thou the walls of
Jerusalem.*

*Then shalt thou be pleased with the
sacrifices of righteousness, with
burnt offering and whole burnt
offering: then shall they offer
bullocks upon thine altar.*

(Psalm 51)



Interval 20 minutes

Third Tune

Why fumeth in sight: the Gentiles
spite,
In fury raging stout?
Why taketh in hand: the people
fond,
Vain things to bring about?

THOMAS TALLIS

The Kings arise: the Lords devise,
in counsels met thereto:
Against the Lord: with false accord,
against his Christ they go.

(Psalm 2 vv 1-2)

Richte mich Gott

Richte mich, Gott, und führe meine
Sache
wider das unheilige Volk,
und errette mich von den falschen
und bösen Leuten.
Denn du bist der Gott meiner Stärke;
Warum verstößest du mich?
Warum lässest du mich so traurig
geh'n,
wenn mein Feind mich drängt?
Sende dein Licht und deine Wahrheit,
daß sie mich leiten
zu deinem heiligen Berge,
und zu deiner Wohnung.
Daß ich hineingehe zum Altar Gottes,
zu dem Gott, der meine Freude und
Wonne ist,
und dir, Gott, auf der Harfe danke,
mein Gott.
Was betrübst du dich, meine Seele,
und bist so unruhig in mir?
Harre auf Gott! Denn ich werde ihm
noch danken,
daß er meines Angesichts Hülfe,
und mein Gott ist.

and the swallow

how beloved is your dwelling place
o lord of hosts
my soul yearns
my heart and my flesh cry

the sparrow found a house
and the swallow her nest

FELIX MENDELSSOHN (1809-1847)

*Judge me, O God, and plead my
cause against an ungodly nation:
O deliver me from the deceitful and
unjust man.*

*For thou art the God of my
strength: why dost thou cast me
off? why go I mourning because of
the oppression of the enemy?*

*O send out thy light and thy truth:
let them lead me; let them bring me
unto thy holy hill, and to thy
tabernacles.*

*Then will I go unto the altar of
God, unto God my exceeding joy:*

*yea, upon the harp will I praise
thee, O God my God.*

*Why art thou cast down, O my
soul? and why art thou disquieted
within me?*

*Hope in God: for I shall yet praise
him, who is the health of my
countenance, and my God.*

(Psalm 43)

CAROLINE SHAW (b. 1982)

where she may raise her young
they pass through the valley of
bakka

they make it a place of springs
the autumn rains also cover it with
pools

(Psalm 84 vv 1-3, 6)

An den Wassern zu Babel

An den Wassern zu Babel
saßen wir und weineten,
wenn wir an Zion gedachten.
Unsre Harfen hingen wir
an die Weiden, die drinnen sind,
denn da selbst hießen uns singen,
die uns gefangen hielten
und in unserm Heulen fröhlich
sein:

"Lieber singet uns ein Lied von
Zion!"

Wie sollten wir des Herren Lied
singen in fremden Landen?
Vergeß ich dein, Jerusalem,
so werde meiner Rechten
vergessen.

Meine Zunge soll an meinem
Gaumen kleben,
wo ich dein nicht gedenke
wo ich nicht laß Jerusalem
mein höchste Freude sein.

Herr, gedenke der Kinder Edom
am Tage Jerusalem die da sagten:
"Rein ab, rein ab bis auf ihren
Boden."

Du verstörete Tochter Babel,
wohl dem, der dir vergelte, wie du
uns getan hast.

Wohl dem, der deine jungen Kinder
nimmet
und zerschmettert sie an dem Stein.
Ehre sei dem Vater

Laetatus sum

Laetatus sum in his quae dicta sunt
mihi: In domum Domini ibimus.
Stantes erant pedes nostri, in atriis
tuis, Jerusalem.

HEINRICH SCHÜTZ

*By the waters of Babylon we sat
down and wept: when we
remembered thee, O Sion.
As for our harps, we hanged them
up: upon the trees that are therein.
For they that led us away captive
required of us then a song, and
melody in our heaviness:*

Sing us one of the songs of Sion.

*How shall we sing the Lord's song:
in a strange land?*

*If I forget thee, O Jerusalem: let
my right hand forget her cunning.*

*If I do not remember thee, let my
tongue cleave to the roof of my
mouth:*

*yea, if I prefer not Jerusalem in my
mirth.*

*Remember the children of Edom, O
Lord, in the day of Jerusalem: how
they said, Down with it,
down with it, even to the ground.*

*O daughter of Babylon, wasted
with misery: yea, happy shall he be
that rewardeth thee,
as thou hast served us.*

*Blessed shall he be that taketh thy
children: and throweth them
against the stones.*

Glory be to the Father.....etc

(Psalm 137)

CHIARA MARGARITA

COZZOLANI (1602-c. 1677)

*I was glad when they said unto
me: We will go into the house of the
Lord.*

*Our feet shall stand in thy gates: O
Jerusalem.*

Jerusalem, quae aedificatur ut
civitas: cujus participatio ejus in
idipsum.
Illuc enim ascenderunt tribus,
tribus Domini: testimonium Israëli,
ad confitendum nomini Domini.
Quia illic sederunt sedes in judicio,
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.

Eighth tune

God grant with grace,
He us embrace,
In gentle part,
Bliss be our heart:
With loving face
Shine He in place,
His mercies all
On us to fall.

I was glad

I was glad when they said unto me:
We will go into the house of the
Lord.

For thither the tribes go up, even
the tribes of the Lord: to testify
unto Israel, to give thanks unto the
Name of the Lord.

For there is the seat of judgement:
even the seat of the house of David.

*Jerusalem is built as a city: that is
at unity in itself.
For thither the tribes go up, even
the tribes of the Lord: to testify
unto Israel, to give thanks unto the
Name of the Lord.
For there is the seat of judgement:
even the seat of the house of David.
O pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls: and
plenteousness within thy palaces.
For my brethren and companions'
sakes: I will wish thee prosperity.
Yea, because of the house of the
Lord our God: I will seek to do thee
good.*

(Psalm 122)

THOMAS TALLIS

That we Thy way
May know all day,
While we do sail
This world so frail:
Thy health's reward
Is nigh declared,
As plain at eye
All Gentiles spy.

(Psalm 67 vv 1-2)

HENRY PURCELL

O pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls: and
plenteousness within thy palaces.

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 122 vv 1 4-7)

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

Diary dates

Sunday

5 January 2025

7:00

(note start time)

TWELFTH NIGHT CONCERT

Seasonal music and readings conducted by our Associate Conductor Mary Offer. Free admission with retiring collection for the church.

All Saints, Weston Green, Esher, KT10 8JL

Saturday

22 March 2025

7:30

PALESTRINA IN ROME

Celebrating Palestrina's 500th anniversary, with music by Palestrina, Josquin and Victoria

All Saints, Weston Green, Esher, KT10 8JL

Saturday

21 June 2025

7:30

SING WE AT PLEASURE

Late madrigals by Monteverdi, John Dowland and Barbara Strozzi

All Saints, Weston Green, Esher, KT10 8JL



Oxshott & Cobham Music Society
2024 -25 Season
Holy Trinity Church, Claygate KT10 0JP

Saturday 23 November 2024 – 7.30pm

TRIO KLEIN



JOHN ADAMS Short Ride in a Fast Machine

SIBELIUS String Trio in G minor

RICHARD STRAUSS Variations on a Bavarian Folk Song

GIDEON KLEIN String Trio (1944)

JS BACH Goldberg Variations (movements)

£22. Children and students U26 free. UC and NHS (+ID) £5. Family £30 (2 adults), £15 (one adult).

At the door (cards accepted) or book in advance

Box office: janemuir72@gmail.com, 07766 884991

18 JANUARY

Pixels Ensemble (quintet)

22 FEBRUARY

Aaron Azunda Akugbo (trumpet)
Ryan Corbett (accordion)

22 MARCH

Coco Tomita, violin
with Simon Callaghan, piano

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

Contact us: mail.ocmsmusic@gmail.com



@ocmsmusic

Tonight's performers

PATRICK ALLIES is a conductor and musicologist based in London, and has been musical director of The Ripieno Choir since 2023. 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, followed by 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, and toured in Europe and the Americas.

Patrick is currently conductor of Imperial College Chamber Choir, London, directing the choir in its regular services and concerts, touring to Estonia and Finland, and broadcasting on BBC Radio 3's Choral Evensong.

www.patrickallies.co.uk

BENEDICT LEWIS-SMITH studied music at The University of Oxford, and prior to this was awarded a place as a specialist musician at Wells Cathedral School, Somerset. He is now Director of Music at St Columba's Church, Knightsbridge and combines this role with a substantial freelance career in London including vocal coaching, accompanying and conducting. He has established choirs for a number of the city firms and in 2018 founded his own group The Iona Consort.

He has broadcast on BBC Radio 3, and recently recorded on the digital label Resonus Classics and Regent Records. Recent performances include recitals in the Victoria International Arts Festival, Gozo, and a concert tour of Buenos Aires.

THE RIPIENO CHOIR has a wide and varied repertoire ranging from plainchant and Early music through to the modern era. 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, as well as giving voice to lesser-known past and contemporary composers.

The choir has a particular penchant for unearthing rarely performed or rediscovered music, including several UK premières of newly-edited works from major composers. Along with our unaccompanied repertoire, we are fortunate in being to attract first class professional accompanists, specialist instrumental ensembles and vocal soloists 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 at our preferred, acoustically ideal venue of 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
Shirley Davenport
Helen Marsden ♪
Veronica Middleton
Jill Mills
Julie Rousseau
Christina Sage
Lynn Skrzypecka
Nadia Swann
Claire Yates ♪

ALTO

Elizabeth Cohen
Mary Egan
Saskia Harris ♪
Lisa Pledger
Delia Steven
Kate Tanner

TENOR

Martin Harris
Nick Harris

Richard McGregor-Johnson

Mark Stollery ♪
Howard Thomson

BASS

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

♪ Soloists in Cozzolani / Allegri



In memory of choir member Peter Lawson (1956-2024).
Peter, we miss you.

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 call Nick on 020 8399 2714.

Keep in touch

Website: ripienochoir.org.uk

Twitter: @RipienoChoir

Facebook: facebook.com/ripienochoir

Join our mailing list



Join us

We welcome enquiries from experienced singers of all voice parts. Please email **vox@ripienochoir.org.uk** or call Nick on 020 8399 2714

Why not sign up to our mailing list via ripienochoir.org.uk/contact

This QR code will take you straight to the right page. We won't bombard you with emails or pass your details on.

Credits

Images Wikimedia Commons

Translations Choral Public Domain Library cpdl.org

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