

**St
Martin
in
the
Fields**

Carols at Home



A Baroque Christmas Celebration

St Martin's Voices

St Martin's Players

Andrew Earis Director

Available until 31st December 2020

*St Martin-in-the-Fields, Trafalgar Square London WC2N 4JJ
020 7766 1100*

www.smitf.org

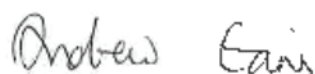
St Martin's Carols at Home

Welcome to St Martin-in-the-Fields and our online Christmas concerts for 2020. In this uncertain time for our country and our world, we are delighted to be able to bring a little bit of St Martin's into your homes.

There are three uplifting concerts as part of our Christmas online series – Carols for Christmas, Festive Family Carols and A Baroque Christmas Celebration. Each feature our wonderful professional choir, St Martin's Voices. We are also delighted to welcome BBC Radio 4 newsreader and children's author Zeb Soanes to introduce some of the concerts.

Please do visit the St Martin's website at www.smitf.org to find out more of what we have to offer this Christmas – from our in-person socially distanced carol concerts and services, to our new online shop, and much exciting digital content. For other online Christmas concerts in this series, please visit shop.smitf.org.

From all of us at St Martin's, we would like to wish you a very happy Christmas!



Dr Andrew Earis
Director of Music

PROGRAMME

Magnificat – Giovanni Battista Pergolesi (1710-1736)

i. Magnificat

ii. Et Misericordia

(Soloists: Daisy Walford & Christopher Mitchell)

iii. Deposuit Potentes

iv: Suscepit Israel

(Soloists: Will Wright & Ben Tomlin)

v. Sicut Locutus

vi. Sicut Erat

Gloria: *Dialogue Between Angels and Shepherds* – Isabella Leonarda (1620-1704)

Jesu Joy of Man's Desiring Cantata BWV 147 – J. S. Bach (1685-1750)

O Jesulein Süß – J. S. Bach

Es Ist Ein Ros Entsprungen – Michael Praetorius (1571-1621)

Sequence from *Messiah* – G. F. Handel (1685-1759)

i. And the Glory of the Lord

ii. For Unto Us a Child is Born

iii. Pifa

iv. There were Shepherds Abiding in the Fields

(Soloist: Victoria Meteyard)

v. Glory to God in the Highest

vi. He Shall Feed His Flock

(Duet: Gabriella Noble and Helen Stanley)

vii. Hallelujah

PROGRAMME NOTES

by Charlotte Marino

Magnificat

Giovanni Battista Pergolesi

Giovanni Pergolesi was an 18th century composer, best known for his writing of comic operas, but turned prolific sacred music writer. His prominence and success as a composer was short lived, dying aged 26, but his popularity resulted in publishers falsely attributing several secular and sacred works to him in order to profit from his success. One of these is perhaps the *Magnificat*, which is under debate as being the writing of either Pergolesi or his tutor, Durante, but with such a prolific career within his mere 26 years, it's easy to understand why Pergolesi's name has stood the test of time against the score. Either way, however, this work in B flat is a triumph of typical Baroque writing from the era, with every movement overlapping, imitating and weaving melodic lines around rhythmic features such as tempo and text. The opening of a bright allegro for chorus celebrates the Magnificat text, which is written as both a hymn of joy and thanksgiving, perfectly exhibiting the great beauty of expression that Pergolesi is so celebrated for.

Gloria: Dialogue Between Angels and Shepherds **Isabella Leonarda**

Isabella Leonarda was a composer of the Baroque period who wrote over 200 compositions of nearly every sacred genre. She entered a convent aged 16 and remained there for her lifetime, dying aged 82. Leonarda likely wrote most of her sacred music for performances at the convent, but impressively managed to compose an array of works whilst maintaining her duties as a music teacher, mother superior, and in her final years, a counselor. It is unsurprising she held such notable positions as she came from a distinguished family of prominent church officials, knights and civic leaders, and perhaps as a result, often dedicated her works to important officials including the Bishop of Novara, the Archbishop of Milan and Emperor Leopold I. Leonarda studied with Gasparo Casati, maestro di cappella of Novara Cathedral, who published two of her compositions in his *Terzo Libro Di Sacri Concerti* in 1640. Several of her pieces were later discovered in France where composer, Sebastien de Brossard, came into possession of some of her music and gave a wonderful testament to her skills: "All the works of this illustrious and incomparable Isabella Leonarda are so beautiful, so gracious, so brilliant and at the same time so learned and so wise, that my great regret is not having them all."

Jesu Joy of Man's Desiring Cantata BWV 147

J. S. Bach

One of Bach's most sublime and beloved melodies, *Jesu, Joy of Man's Desiring*, is the concluding chorale from Cantata No. 147, composed in 1723 and known to be based on an earlier lost work from 1716. Bach was employed as Director of Music at St Thomas's School in Leipzig for a substantial 27 years, and his primary responsibility involved providing cantatas for weekly services. St Thomas's church had no repertoire of cantatas when the composer arrived, so Bach had to compose a new work each week. Prior to arriving at St Thomas's, Bach wrote three ambitious cantatas for the second and third Sundays of Advent, but when he moved to Leipzig, the works could

not be revived because the Sundays were penitential and had no music. Bach increased the compositions with recitatives to make them suitable, making this cantata useable for the Assumption of the Virgin, not just Advent. Bach planned (and probably completed) a five-year cycle of church cantatas, some 260 works in all, while at St Thomas's. About three-fifths of them have survived, covering an enormous range of styles, forms and purposes, and together with his other, secular cantatas, they make up a vast storehouse of precious music.

O Jesulein Süß

J. S. Bach

While Bach remained in his impressively held 27 year placement at St Thomas's, he concentrated on church music for the Lutheran service, with over 200 cantatas, four passion settings, a Mass, and hundreds of chorale settings, harmonisations, preludes, and arrangements. Amongst this mass of composition, Bach edited the harmonies and melodies in 1736 for Schemelli's old German tunes, *Musicalisches Gesangbuch*, contributing 16 original tunes to the set of work. Like much of his work, these choral harmonisations remain a staple for studies of composition and harmony today, but many also hold fond places in the hearts of festive music lovers, with *O little one sweet's* example as popular as they come. The music is breathtakingly beautiful, gentle, and heavenly lilting, enough to rock a child to sleep. It is the epitome of a warm Christmas melody.

Es Ist Ein Ros Entsprungen

Michael Praetorius

Praetorius was born in the 16th century to a Lutheran pastor, and studied divinity and philosophy at the University of Frankfurt. He was one of the most versatile and musically academic composers of his age, particularly in the development of Protestant hymns, and enjoyed several years as court kapellmeister to Duke Heinrich Julius of Brunswick-Wolfenbüttel. Praetorius overlapped his compositional passions with his lifelong commitment to Christianity, and contributed greatly to the development of the vernacular liturgy. His inquisitive and forward-thinking nature led him to studying Italian compositional methods, performance practice and figured-bass notation; he was zealous for the advancement of music and admired Italian music for its rich and varied settings for voices and instruments. His output became considerable, with an encyclopaedic record of contemporary musical practices, and a meticulous documentation of 17th-century practice which became invaluable to the early-music revival of the 20th century. The motet performed this evening, German hymn *Es ist ein Ros' entsprungen*, is a beautiful example of this, being part of the first collection of music in Germany to make use of the new Italian performance practices at the time. The first verse describes a rose sprouting from the stem of the Tree of Jesse, an image that was especially popular in medieval times and featured in many works of religious art from the period. Since the nineteenth century other verses have been added, with most focusing on the fragrance of the tender flower which dispels darkness and evil.

Messiah

G. F. Handel

Despite originally being written to celebrate Passion Week during Eastertime, Handel's great *Messiah* has become something of a Christmas staple. At its first performance in Dublin during 1742, crowds of a record 700 swelled to hear the new and exciting work, with ladies plea-ing to wear dresses without hoops to make room for more company. The energy for Handel's music continued in London, where the composer re-established his life and career for 49 years, with King George II igniting tradition by standing for the final 'Hallelujah' chorus, overcome by joy. Handel's established routes in London were fondly regarded by society, as he donated munificently to orphans, retired musicians and the ill. He gave his portion of his *Messiah* debut proceeds to a debtors' prison and hospitals, and left the bulk of his significant fortune to charities, friends, servants and family. His annual benefit concerts for his favourite charity—London's Foundling Hospital, a home for abandoned and orphaned children—always included the *Messiah*, and so the music became synonymous with a sense of humanity. A point often made by conductors who compared Handel with Bach was that Bach's oratorios exalted God, whereas Handel's were more concerned with the feelings of mortals; "Even when the subject of his work is religious, Handel is writing about the human response to the divine," nowhere is this more apparent than in *Messiah*.

TEXTS & TRANSLATIONS

Magnificat

i. Magnificat, anima mea, Dominum
et exultavit spiritus meus in Deo,
salutari meo.

Quia respexit humilitatem ancillæ suæ.

Ecce enim ex hoc beatam
me dicent omnes generationes.
Quia fecit mihi magna, qui potens est,
et sanctum nomen eius,

ii. Et misericordia eius,
a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.

iii. Deposuit potentes de sede

et exaltavit humiles.
Esurientes implevit bonis

et divites dimisit inanes.

iv. Suscepit Israel puerum suum
recordatus misericordiæ suæ,

v. Sicut locutus est ad patres nostros,
Abraham et semini eius in sæcula.

Gloria Patri, et Filio,
et Spiritui Sancto:

vi. Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum.
Amen.

*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 showed 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.*

Gloria: Dialogue between angels and shepherds

[Angioli]

Gloria in excelsis Deo

Et in terra pax hominibus bonæ voluntatis

[Angels]

Glory be to God on high

And on earth peace, good will
towards men.

[Pastori]
Quid est? Quod novum gaudium?
In terra quis apparuit dum musici
aetherei decantant 'Gloria'?

[Shepherds]
*What is this joyful news?
Who are these heavenly musicians who
have appeared on earth singing "Gloria"?*

[Angioli]
Annuntiamus vobis quoniam natus est
Salvator mundi quoniam
venit Redemptio vestra
Et Verbum caro factum est.

[Angels]
*We bring you glad tidings
for the Saviour of the world was born
who has come for your redemption
and the Word is made flesh.*

[Pastori]
Ad cantus Angelorum jungamus nostra carmina
Nostras jungamus voces.
Laeti cantemus nenas, cantemus dicentes:
Dormi, puppe immortalis,
dormi vita mortalium
Fa la nanna, puppe belle
dormi Jesule tenelle,
sol aeterne, lux amata,
dormi salus suspirata,
carna nostra viscera.

[Shepherds]
*Let us join our song to the singing
of these angels, let us join our voices,
let us joyfully sing a lullaby saying:
Sleep, immortal babe
sleep for the lives of mortals.
Go to sleep, beautiful babe,
sleep, tender little Jesus,
beloved light of the eternal sun,
sleep, sought-after salvation,
our dear offspring.*

[Angioli]
Jubilet ergo Caelum, gaudet ergo terra
omnes unanimes dicentes:
cantemus omnes unanimes. Alleluia.
O grandis amor. Alleluia.
O maxima pietas,
O bonitas immensa,
Alleluia.

[Angels]
*Rejoice then, heaven, rejoice then, earth,
let us all say unanimously:
let us sing all together. Hallelujah.
O great love. Hallelujah.
O greatest piety.
O immense goodness.
Hallelujah.*

Jesu joy of man's desiring
Holy wisdom, love most bright
Drawn by Thee, our souls aspiring
Soar to uncreated light
Word of God, our flesh that fashioned
With the fire of life impassioned
Striving still to truth unknown
Soaring, dying round Thy throne.

O Jesulein süß

O Jesulein süß, o Jesulein mild!
Deins Vaters Willen hast du erfüllt,
bist kommen aus dem Himmelreich,
uns armen Menschen worden gleich.
O Jesulein süß, o Jesulein mild!

O Jesulein süß, o Jesulein mild!
Deins Vaters Zorn hast du gestillt,
du zahlst für uns all unser Schuld
und bringet uns in deins Vaters Huld.
O Jesulein süß, o Jesulein mild!

Es ist ein Ros entsprungen

aus einer Wurzel zart,
wie uns die Alten sungen,
von Jesse kam die Art
Und hat ein Blümlein bracht
mitten im kalten Winter,
wohl zu der halben Nacht.

Das Röslein, das ich meine,
davon Jesaia sagt,
hat uns gebracht alleine
Marie, die reine Magd.
Aus Gottes ew'gem Rat
hat sie ein Kind geboren
wohl zu der halben Nacht.

Das Blümelein, so kleine,
das duftet uns so süß,
mit seinem hellen Scheine
vertreibt's die Finsternis.
Wahr Mensch und wahrer Gott,
hilft uns aus allem Leide,
rettet von Sünd und Tod.

Messiah

i. And the glory of the Lord shall be revealed,
and all flesh shall see it together:
for the mouth of the Lord hath spoken it.

(Isaiah 40.5)

ii. For unto us a child is born, unto us a son is given,
and the government shall be upon His shoulder;
and His name shall be called Wonderful, Counsellor,
the mighty God, the Everlasting Father, the Prince of Peace.

(Isaiah 9.6)

O little one sweet

*O little one sweet, O little one mild,
thy Father's purpose thou hast fulfilled;
thou cam'st from heav'n to mortal ken
equal to be with us poor men,
O little one sweet, O little one mild.*

*O little one sweet, O little one mild,
thy Father's wrath you hath quenched,
you pay the debt of sin for us
and bring us into your Father's glory.
O little one sweet, O little one mild.*

*Lo, how a rose e'er blooming
from tender stem hath sprung,
as men of old have sung
of Jesse's lineage coming,
And it came, a flow'ret bright,
amid the cold of winter,
when half-spent was the night.*

*Isaiah 'twas foretold it,
The Rose I have in mind,
was brought to us alone
by Mary, the pure maid.
To show God's love aright,
she bore to us a Saviour,
when half spent was the night.*

*O Flower, whose fragrance tender
with sweetness fills the air,
dispel with glorious splendour
The darkness everywhere;
True man, yet very God,
from Sin and death now save us,
and share our every load.*

iv. There were shepherds abiding in the field,
keeping watch over their flocks by night. *(Luke 2.8)*

And lo, the angel of the Lord came upon them,
and the glory of the Lord shone round about them,
and they were sore afraid. *(Luke 2.9)*
And the angel said unto them:

"Fear not, for behold, I bring you good tidings of great joy,
which shall be to all people.
For unto you is born this day in the city of David
a Saviour, which is Christ the Lord." *(Luke 2.10-11)*

And suddenly there was with the angel,
a multitude of the heavenly host,
praising God, and saying: *(Luke 2.13)*

v. "Glory to God in the highest,
and peace on earth,
good will towards men." *(Luke 2.14)*

vi. He shall feed His flock like a shepherd;
and He shall gather the lambs with His arm,
and carry them in His bosom,
and gently lead those that are with young *(Isaiah 40.11)*
Come unto Him, all ye that labour,
come unto Him that are heavy laden, and He will give you rest.
Take his yoke upon you, and learn of Him,
for He is meek and lowly of heart, and ye shall find rest unto your souls.
(Matthew 11.28-29)

vii. Hallelujah: for the Lord God Omnipotent reigneth. *(Revelation 19.6)*
The kingdom of this world is become the kingdom of our Lord,
and of His Christ; and He shall reign for ever and ever. *(Revelation 11.15)*
King of Kings, and Lord of Lords. *(Revelation 19.16)*

PERFORMERS

St Martin's Voices
St Martin's Players
Andrew Earis Director

St Martin's Voices

Soprano Victoria Meteyard, Gabriella Noble and Daisy Walford
Alto Christopher Mitchell and Helen Stanley
Tenor Jack Granby and William Wright
Bass Nathan Harrison and Ben Tomlin

St Martin's Players

Violin I Richard Milone
Violin 2 Hilaryjane Parker
Viola Matthew Quenby
Violoncello Adrian Bradbury
Contrabass Andrew Davis
Trumpet Imogen Whitehead
Organ Ben Giddens

St Martin's Voices is an exciting and dynamic professional vocal ensemble, primarily made up of talented past and present choral scholars who come together to sing concerts and special events at St Martin-in-the-Fields and beyond. Recent performances have included Mozart Requiem and Vaughan Williams *Serenade to Music* with the Academy of St Martin in the Fields, and Beethoven *Mass in C* with Southbank Sinfonia. St Martin's Voices regularly broadcast on the BBC, including Radio 3 Choral Evensong and BBC Radio 4 Sunday Worship and Daily Service. They also make regular national and international tours, including recent performances at Greenbelt Festival and visits to the USA – Minneapolis, Washington DC, New York – and Johannesburg, South Africa.

Andrew Earis is Director of Music at St Martin-in-the-Fields where he oversees the music programme at this busy London church. Andrew is a graduate of the Royal College of Music and Imperial College, London, and holds a PhD from the University of Manchester.

Recent performances include Mozart's Mass in C Minor with the Academy of St Martin in the Fields and Beethoven Mass in C with Southbank Sinfonia. He has given organ recitals in venues including King's College Chapel, Cambridge, Westminster Cathedral, Westminster Abbey and Washington National Cathedral, and has performed as soloist in performances of Poulenc's Organ Concerto and Saint-Saëns' Organ Symphony.

In addition to his duties at St Martin's, Andrew is a regular contributor to BBC Radio's religious output as a producer of programmes including Radio 4 Sunday Worship and Radio 3 Choral Evensong.

Our thanks to The National Lottery Heritage Fund, for supporting the Online Christmas Concert series at St Martin-in-the-Fields.

As the impact of COVID-19 takes hold, we need people like you to keep supporting us and helping the musicians we work with. To help us keep playing on, please consider [making a donation today](#).

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 St Martin's Music
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St Martin's Online Christmas Concert Series

Join us for the other two concerts in this series:

Festive Family Carols

[Watch online](#) until Thursday 31 December

Enjoy an hour of favourite readings and music for families from St Martin's Voices. This joyful celebration concert includes much loved favourites: *Jingle Bells*, *Little Donkey* and *We Wish you a Merry Christmas*.

Carols for Christmas

[Watch online](#) until Thursday 31 December

Join St Martin's Voices and presenter, Zeb Soanes for an hour of your favourite carols and readings in an uplifting celebration of the Christmas season.

Other online concerts from St Martin-in-the-Fields

Allegri Miserere

[Watch online](#) until Saturday 5 December

Allegri's sublime *Miserere mei, Deus* is complimented perfectly with works by Purcell, Byrd, Pärt, James MacMillan and Owain Park.

Vivaldi Magnificat: Music for Advent

[Watch online](#) from Thursday 3 December

A programme of the finest Baroque choral music ever written. J.S.Bach's cantata *Nun komm, der Heiden Heiland* was written for Advent Sunday in 1714, and sits alongside works by Heinrich Schütz, Vivaldi, Monteverdi and Isabella Leonarda – one of the most prolific female composers of the period.

Haydn Nelson Mass

[Watch online](#) from Saturday 5 December

Haydn's Mass for Troubled Times received its premiere on the same day that Austria heard that Horatio Nelson had led a stunning defeat over Napoleon, and the great Admiral later heard the piece for himself on a later visit to Vienna himself, thus cementing the work's nickname – the 'Nelson' Mass. Whilst we can't offer you naval fireworks on the banks of the Nile, we can offer you choral fireworks near the banks of the Thames, courtesy of St Martin's Voices and St Martin's Players.

A Renaissance Christmas

[Watch online](#) from Thursday 17 December

A beautiful sequence of renaissance music for Christmas from St Martin's Voices.

Merry Christmas from us all at St Martin-in-the-Fields!