



**St
Martin
in
the
Fields**

The Glories of Venice

Thursday 3 September

And available for 30 days after viewing

***St Martin's Voices
St Martin's Players
Andrew Earis Director
Zeb Soanes Presenter***

*St Martin-in-the-Fields, Trafalgar Square London WC2N 4JJ
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Online: www.smitf.org

St Martin's Summer Online Festival 2020

St Martin's is delighted to present St Martin's Summer Online Festival. Our first concert series since March explores the musical heritage of St Martin's and features a fresh look at our most-beloved repertoire. Although audiences will need to watch from home for now, all the concerts are recorded in St Martin's and introduced by much loved BBC Radio 4 presenter and author Zeb Soanes. The performances are broadcast on Thursday evenings at 7.30pm, and available to watch for 30 days afterwards.

Tonight's programme portrays a portrait of Venice in the Baroque period, with a performance of Vivaldi's Gloria sung by an all-female vocal ensemble, just as in Vivaldi's first performance at the Ospedale della Pietà. The concert also features one of the many solo vocal introductions he composed for the work, as well as madrigals by Barbara Strozzi, one of the most illustrious singers and composers of her time.

As the impact of COVID-19 takes hold, we need people like you to keep helping us and the musicians we work with. Each concert in our festival costs around £2,000 to produce. If you are able to make a donation, please visit www.smitf.org/give.

Thank you for helping to keep our doors open this year.



Dr Andrew Earis
Director of Music

PROGRAMME

Sinfonia in D – Giuseppe Tartini (1692-1770)

Le tre grazie a Venere – Barbara Strozzi (1619-1677)

L'amante modesto – Strozzi

Introduction to *Gloria Longe Mala* – Antonio Vivaldi (1678-1741)
(Solo: Helen Stanley)

Gloria – Vivaldi

i. *Gloria in excelsis Deo*

ii. *Et in terra pax hominibus*

iii. *Laudamus te* (Duet: Victoria Meteyard and Gabriella Noble)

iv. *Gratias agimus tibi – Propter magnam gloriam tuam*

v. *Domine Deus, Rex caelestis* (Solo: Hilary Cronin)

vi. *Domine, Fili unigenite*

vii. *Domine Deus, agnus Dei* (Solo with chorus: Sophie Timms)

ix. *Qui tollis peccata mundi*

x. *Qui sedes ad dexteram Patris* (Solo: Sophie Timms)

xi. *Quoniam tu solus sanctus*

xii. *Cum Sancto Spiritu*

PROGRAMME NOTES

by Charlotte Marino

Sinfonia in D



Monument in the Basilica of St Anthony, Padua

Giuseppe Tartini

We open this evening with music from the great Giuseppe Tartini, known for his remarkable technical proficiency and poetic interpretation of performance. Tartini came from one of the oldest aristocratic families of Italy but actually received a relatively low level of musical education in his upbringing. His parents, like many of the time, desired him a Franciscan friar, so Tartini's early life was consumed with Divinity and law school, not the intricate music study he perhaps preferred. Years later, however, after fleeing an altercation with a powerful Venetian Cardinal, Tartini found refuge in the small town of Ancona. Here, in 1716, he heard Francesco Maria Veracini play the violin and became immediately enthralled, settling in to a solitary lifestyle and practicing his performance until he was finally satisfied with his skill. From here, Tartini's career in music became historic, as his scientific mind helped establish the modern style of violin bowing and discovered the 'difference tone'; a third note heard when two notes are played steadily and with intensity.

Listen out to see if you can hear how Tartini composed his lines and harmony to experiment with his early discoveries of acoustics. This is particularly interesting as the construction of St Martin's coincided with the composition of the Sinfonia in D – perhaps we are hearing this music in a similar space to that of which Tartini was exploring the geometric, dancing nature of his principles of acoustics.

Le tre grazie a Venere

Barbara Strozzi

Venetian composer Barbara Strozzi was one of the most important composers of Italian cantatas and Baroque arias, hailed as the most prolific composer of printed secular vocal music in Venice. To achieve publication at the time, most women were obliged to use a male pseudonym, but Strozzi broke barriers by being one of only a few women in the 17th century not to do this. She enjoyed publication of eight volumes of music – more than any other composer of the time – and did so without support from the Church or consistent patronage of the nobility. Her poetic finesse with text, astonishingly high level of emotional sensitivity, and experimentation with form, style and harmony has ensured her musical popularity to this day. Strozzi said of her first publication, "I must reverently consecrate this first work, which as a woman I publish all too boldly, to the Most August Name of Your Highness so that, under an oak of gold it may rest secure against the lightning bolts of slander prepared for it."



The Three Graces, 1899, Edouard Bisson (1856-1945)

From this first publication in 1644 is *Le Tre Gratie a Venere*. The story twists around the mythology of three lesser goddesses who regularly attended Venus, teasing her boldly about the cruelty of love and the wildness of passion. Their motifs are ethereal, supported with crunching suspensions and heart-breaking harmonies – the opening chords are particularly exquisite and showcase this beautifully. In true Strozzi form, time signatures change thrillingly quickly and rhythms unexpectedly develop. A triumph of rich harmony and sensual love texts with flexible and fluent vocal lines.

L'amante modesto

Strozzi spent most of her life socialising in liberal circles within Venetian Society. Her father encouraged her talents by arranging tuition with Francesco Cavalli and used his connections to ensure she had performance opportunities for showcasing her virtuoso voice. Being a poet himself, Strozzi's father inspired her writing of lyrics, which is perhaps why she took tremendous care between the setting of her texts and the intimate relationship they have with her music. Strozzi wrote frequently about love, misery in love and unrequited love. She used unprepared dissonance to convey extreme emotions and wrote clashes between the voice and accompaniment in order to express depth and colour for the dramatic text. Her compositions were typically more modal than tonic-dominant, and she played with form frequently, shifting between song types regardless of how the text was compiled, increasing the uncomfortable feeling of unpredictability.

Barbara Strozzi



Gambenspielerin (The Viola da Gamba Player), c. 1630-1640, (Gemäldegalerie, Dresden) by Bernardo Strozzi, believed to be of Barbara Strozzi.

L'amante modesto opens vibrantly, but is immediately peppered with interrupted chords and fluctuating jumps from major to minor. The notes seem to flutter away in the beginning, and calm only returns after a reference to *ossequiosi amori* (subservient love). This 'chaste love' is reflected by a tender response between soprano and tenor, bristling with the drama and intensity of the poetic altercation. In Strozzi's words, "These harmonic notes are the language of the soul and instruments of the heart."

Introduction to *Gloria Longe Mala*

Antonio Vivaldi

Antonio Vivaldi was a priest, music teacher and virtuoso violinist, and left a decisive mark on the form of the concerto and the style of late Baroque instrumental music. Vivaldi was studying to become a Priest by the age of 15, but his career in the clergy was short-lived due to health problems preventing him from delivering mass. As a result, Vivaldi abandoned the priesthood shortly after his ordination. Luckily for him, Vivaldi's father was a professional violinist and had trained him with a proficient enough skill to allow him much success in music for the best part of his life.



Ospedale della Pietà

He composed his *Gloria* in Venice for the choir of Ospedale della Pietà. The Pietà was a convent, orphanage and music school, and was first established as a hospice for those in need, becoming an established charitable institution, not dissimilar to St Martin's. Vivaldi wrote many introductory motets to his vocal works that were to be performed before the *Gloria* itself. *Longe Mala* is the first of two introduzioni for this *Gloria*, unusually written in Aria-Recitative form, and relate to a motet based on similar text composed several years later in Vivaldi's visit to Rome. It speaks of the terrors of the world and asks for the Lord to appear with his glory, with distinctive melodies and rhythms. The music is characteristic of all of Vivaldi's music and has an immediate and universal appeal.

Gloria

Vivaldi's *Gloria* has become his most famous choral piece, despite it laying undiscovered for two centuries after his death, when it was found buried among a pile of forgotten manuscripts. It was not until 1957 that the now familiar version was published and given its first performance. Tonight we enjoy the original version with alto introduction and upper voices, in twelve varied movements, all ranging from incredible joy and exultation to profound sadness. Performances of the *Gloria* around 1715 would have looked slightly different to tonight, as the chorister girls (orphans) in concerts were often hidden from view, singing up in the galleries behind screens. This was to protect them from corruption and

Antonio Vivaldi



Probable portrait of Vivaldi, anon, c.1723.

decadence of noblemen and travellers visiting the city, but in many ways the theatrical sense of drama from these mysterious women only added to the attractiveness of Vivaldi's performances. Young men flocked to hear the voices of angels, accompanying the thrilling music and suspense of the unknown.

The lilting solo soprano, solemn chorales, duets, joyous choruses and four-part homophony conveys itself well as a masterpiece of choral writing. However Vivaldi also combined his skill of sacred choral writing with his mastery of powerful operatic composition, challenging himself (and succeeding) to compose with as much structural cohesion as any piece in a single genre can boast. We are prepared from the very beginning of the Gloria with the famous and rousing opening chorus, yet within one movement are plunged in to a meditative state with lilting, overlapping and suspending phrases. And, although unable to play a wind instrument due to his health restrictions, Vivaldi's passion for instruments is clear from his tender, lyrical melodies and counter melodies written for violin and oboe, weaving throughout the Gloria. Although unsurprising given its part-concerto, part-opera magical blend, the Gloria unveils itself as being equally as gratifying for singers as instrumentalists to unpick, present and perform.



Venice: The Grand Canal with S. Simeone Piccolo, c.1740, Canaletto, Giovanni Antonio Canal, (1697–1768)

TEXT & TRANSLATIONS

Le tre grazie a Venere

Bella madre d'Amore,
Anco non ti ramembra
Che nuda havesti di bellezze il grido
In sul Troiano lido
Dal giudice Pastore?
Onde se nuda piaci
In sin a gl'occhi de' bifolchi Idei,
Vanarella che sei,
Perché vuoi tu con tanti adobbi e tanti
Ricoprirti a gl'amanti?
O vesti le tue Gratie
e i nudi Amori,
O getta ancor tu fuori
Gl'arnesi, i mantie i veli:
Di quelle care membra
Nulla, nulla si celi.
Tu ridi e non rispondi?
Ah, tu le copri, sì, tu le nascondi,
Che sai ch'invoglia più,
che più s'apprezza
La negata bellezza.

Text by Giulio Strozzi

L'amante modest

Volano frettolosi i giorni
e presto un secolo sara che
ti amo Clori
ne de' miei lunghi ossequiosi amori
un picciol guiderdone
ancor ti ho chiesto.

Amante son, ma candido e modesto
voglio che taciturno il cor ti adori
e voglio disfogar gli interni ardori
col muto fiato di un sospir honesto.

Godati chi di me più fortunato
nacque ai dilette impuri
a me sol basta saper dalla mia Clori
d'esser amato.
Così mai non guerreggia

The three Graces [speaking] to Venus

*Beautiful mother of love,
have you forgotten that you were nude
when you carried away the prize of beauty
on the Trojan shore,
in the shepherd's judgement?
So if nude you pleased
the eyes of the herdsmen of Mount Ida,
vain that you are,
why do you conceal yourself from lovers
with so many ornaments?
Either clothe your graces
and the naked cupids,
or you too cast away
the attires, robes and veils:
Let nothing be hidden
of those dear limbs.
You laugh and don't answer?
Ah, you cover them, you conceal them,
for you know that more enticing,
more valued
is beauty that is withheld.*

Translation by Richard Kolb

The Quiet Lover

*The days fly by in a hurry
soon it will be for a century that I have
loved you, Clori.
Never of my long obsequious love
have I ever asked of you the
tiniest acknowledgement.*

*I am a lover, but a pure and a humble one.
I wish my heart would love you silently,
and wish to dispel this inner ardour
with the voiceless breath of an honest sigh.*

*Enjoy the one who, luckier than me,
was born for impure delights.
For me it's enough just to know
I might be loved by my Clori.
This way he shan't fight*

e non contrasta rivalita.
Diverso è il nostro stato
egli ti ama impudica
io ti amo casta.

Text by Giulio Strozzi

*and shan't resist in rivalry.
Disparate is our state.
He loves you in shame,
I love you chaste.*

Translation by Gabriella Noble

Introduction to Gloria Longe Mala

Longe mala, umbrae, terrores,
sors amara, iniqua sors.
Bella, plagae, irae, furores,
tela et arma, aeterna mors.

Recedite, nubes et fulgura,
et sereno coronata fulgore
coeli, sidera, coruscate,
omnes animae super
terram et super astra
viventes, iubilare,
et Gloriam cantate.

*Away with woes, shadows, terrors,
bitter fate, unfair fate.
Wars, plagues, anger, rages,
weapons and armour, eternal death.*

*Clouds and lightning be gone,
and crowned with the tranquil brightness
of heaven, let the stars twinkle,
let every soul from
the earth to the stars
rejoice and be alive,
and sing the glory.*

Gloria

i. Gloria in excelsis Deo

Glory be to God on high.

ii. Et in terra pax
hominibus bonae voluntatis.

*And on earth peace,
goodwill towards men.*

iii. Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.

*We praise thee.
We bless thee.
We worship thee.
We glorify thee.*

iv. Gratias agimus tibi
Propter magnam gloriam tuam

*We give thanks to thee
for thy great glory.*

v. Domine Deus, Rex caelestis
Deus Pater omnipotens.

*O Lord God, heavenly king,
God the Father almighty.*

vi. Domine Fili unigenite,
Jesu Christe.

*O Lord, the only-begotten Son,
Jesus Christ.*

vii. Domine Deus, Agnus Dei,
filius Patris.

*O Lord God, Lamb of God,
Son of the Father.*

viii. Qui tollis peccata mundi

Thou that takest away the sins of the world,

miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.

*have mercy on us;
thou that takest away the sins of the world,
receive our prayer;*

ix. Qui sedes ad dexteram Patris,
miserere nobis.

*Thou that sittest at the right hand of the Father,
have mercy on us;*

x. Quoniam tu solus sanctus:
tu solus Dominus.
Tu solus altissimus, Jesu Christe.

*For thou only art holy;
thou only art the Lord
Thou only art most high, Jesus Christ.*

xi. Cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

*With the Holy Ghost,
in glory of God the Father.
Amen.*

PERFORMERS

St Martin's Voices
St Martin's Players
Andrew Earis Director
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St Martin's Voices
Soprano Hilary Cronin, Victoria Meteyard and Gabriella Noble
Alto Helen Stanley and Sophie Timms

St Martin's Players
Violin 1 Hilaryjane Parker
Violin 2 Samantha Wickramasinghe
Viola Matthew Quenby
Cello Adrian Bradbury
Double Bass Jan Zahourek
Oboe Lydia Griffiths
Trumpet Imogen Hancock
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.



Zeb Soanes is a trusted newsreader and reassuring voice of the Shipping Forecast to millions of listeners on BBC Radio 4. He is a regular on *The News Quiz*, has reported for *From Our Own Correspondent*, presented BBC Radio 3's *Saturday Classics* and read for *Poetry Please*. Sunday Times readers voted him their favourite male voice on UK radio. On television he launched BBC Four, where he presented the BBC Proms.

He studied Creative Writing and Drama at UEA and has written for *The Observer*, *Country Life* and *The Literary Review*. His best-selling first book for children, *Gaspard the Fox*, illustrated by James Mayhew began a series of stories based on a real urban fox that visited him at home in London.

He trained as an actor and has earned a reputation as 'the go-to person for music narration' (Daily Telegraph) performing favourite orchestral works for children including *Peter and the Wolf*, *Babar the Elephant* and *Paddington*; his third book in the Gaspard series, *Gaspard's Foxtrot*, has been adapted as a major new concert work by Jonathan Dove and will be touring the UK in 2021.

In recognition of his efforts to culturally rehabilitate the urban fox he was made the first patron of the Mammal Society.

Our thanks to supporters of the St Martin-in-the-Fields Trust, who have funded the St Martin's Summer Online Festival.

As the impact of COVID-19 takes hold, we need people like you to keep supporting us and helping the musicians we work with. Each concert in our festival costs around £2,000 to produce. To help us keep playing on, please consider [making a donation today](#).

You can still purchase tickets and watch the previous concerts from the **St Martin's Summer Online Festival**.

[A London Sketchbook](#)
[Thursday 20 August](#)

We opened our summer online festival with this journey through the heart of musical London, including pieces performed in and around the church in the 17th and 18th centuries. Featuring well-known movements from Purcell's *Abdelazer* and Handel's *Water Music*, alongside part of Mozart's *London Sketchbook* composed during his childhood London residency together with music by Joseph Boulogne, Chevalier de Saint-Georges, an extraordinary composer, violinist and conductor born in 1745 in Guadeloupe.

[A Celebration of Bach](#)
[Thursday 27 August](#)

A programme of some of Bach's most beautiful and virtuosic choral motets on themes of religious longing, comfort and praise, intertwined with the haunting Suite for Cello No 4 and the celebrated Suite for Cello No 1.

Tickets are available for £10 per concert. Each concert will be available for 30 days after the initial broadcast, and can be viewed as many times as you wish.

