



**St
Martin
in
the
Fields**

Vivaldi Magnificat Music for Advent

*Thursday 3rd December
Recorded on Friday 27th November*

St Martin's Voices
Andrew Earis Director

St Martin's Players

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St Martin's Autumn Choral Concerts 2020

Welcome to St Martin-in-the-Fields for the second concert in our Autumn Choral Concert series

Last Sunday was the start of the church year, beginning the period of Advent. Today's programme begins and ends with one of the most famous Advent texts – the Magnificat, or Song of Mary – sung to settings by Isabella Leonarda and Antonio Vivaldi. The concert also features one of the most beautiful Advent cantatas by Johann Sebastian Bach – *Nun komm, der Heiden heiland*.

We are thrilled to be able to once again offer live concerts at St Martin-in-the-Fields. Please do visit [our website](#) for details of further choral concerts in [this series](#), for concerts in the [re:connect series](#) by the Academy of St Martin in the Fields, and for our much-loved upcoming [Christmas programmes](#), which this year are both in-person and online.

With all best wishes,



Dr Andrew Earis
Director of Music

PROGRAMME

Magnificat – Isabella Leonarda (1620-1704)

Siehe, dieser wird gesetzt zu einem Fall – Heinrich Schütz (1585-1672)

Ave maris stella (from 'Vespro della Beata Vergine') –
Claudio Monteverdi (1567-1643)

Nun komm, der Heiden Heiland BWV 61 – Johann Sebastian Bach (1685-1750)

- i. *Nun komm, der Heiden Heiland*
- ii. *Der Heiland ist gekommen*
- iii. *Komm, Jesu, komm zu deiner Kirche*
- iv. *Siehe, ich stehe vor der Tür*
- v. *Öffne dich, mein ganzes Herze*
- vi. *Amen, Amen, komm du schöne Freudenkrone*

Magnificat RV 610 – Antonio Vivaldi (1678-1741)

- i. *Magnificat*
- ii. *Et exsultavit*
- iii. *Et misericordia*
- iv. *Fecit potentiam*
- v. *Deposuit potentes de sede*
- vi. *Esurientes implevit bonis*
- vii. *Suscepit Israel*
- viii. *Sicut locutus est*
- ix. *Gloria patri*

PROGRAMME NOTES

by Charlotte Marino and Caroline Molloy

Magnificat

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.”

Siehe, dieser wird gesetzt zu einem Fall

Heinrich Schütz

Heinrich Schütz was a late-16th century German composer and organist who is generally regarded as one of the most prominent composers prior to J. S. Bach. Schütz began his musical education as a chorister at Kassel, but entered the University of Marburg to study law as a young adult. Perhaps uninspired by a career in law, Schütz left Marburg and went to Venice to work for three years under Giovanni Gabrieli and Claudio Monteverdi. Sadly, beyond a book of madrigals, almost no secular vocal or solely instrumental music has survived under Schütz's name, so his most well-known works are in the field of sacred music only. Schütz's legacy and portfolio has not, however, gone without notable recognition – his funeral music *Musikalische Exequien* is considered a masterpiece, and is known today as the first 'German Requiem'. He is known for being the originator of the German Oratorio form, and he wrote what is now seen to be the first German Opera, *Dafne*, performed in 1627. Schütz's style, as you will hear from this beautiful piece for mixed voices, is modal and heavily imitative. With true Italian influence, harmonies often result from contrapuntal alignment of voices, rather than from any sense of harmonic motion, and the imitative lines are unpredictable and almost of an independent nature in their layering.

Ave maris stella

Claudio Monteverdi

from 'Vespro della Beata Vergine'

Monteverdi's *Vespro della Beata Vergine* (Vespers) is a set of music based around an evening prayer service according to the Catholic Divine Office. In Monteverdi's time, the liturgical vespers service was sung in Latin, as were all Catholic services of the period, and it contained five psalms, a hymn and the Magnificat (Mary's song of praise). This evening we hear the Marian hymn, *Ave maris stella*, which is the penultimate section of the work devoted to the Feast of the Virgin Mary.

Although it is unclear why Monteverdi composed the Vespers, theories have suggested them being written as audition pieces for musicians in Venice and Rome, or perhaps that Monteverdi was ordered to compose a work of celebration for the marriage of the Duke's son to Margherita of Savoy, an event that eclipsed all other events for several years. Regardless, the piece was Monteverdi's first sacred work and has risen to such outstanding popularity for several reasons. For starters, Monteverdi scored the music on a monumental scale for the era, requiring as many as ten choral parts, seven voice solos and a baroque orchestra. The music also includes two versions of the 'Magnificat', so that each performance can be tailored to the concert, and there are no plainchant antiphons to precede each psalm. It is very unique for these reasons, but the musical composition is also admired for how it assimilates two differing styles; the old style of 'prima pratica', which built psalms on traditional plainchant as *cactus firmus*, and the new 'seconda pratica', which emerged as a freedom from the rigorous limitations of dissonances and counterpoint of 'prima'. The work is adored for its remarkable use of traditional harmonies that have been weaved around elaborate melodic lines, rather than just the usual simple use of slow-moving, repeated chant. The relationship between the fixed tones and flamboyant movement produces a tension and beauty, seeming to evoke the struggle between ancient mysticism and modern enlightenment.

Nun komm, der Heiden Heiland

Johann Sebastian Bach

In March 1714, Johann Sebastian Bach was appointed concertmaster of the private orchestra of the Weimar court, co-reigned by dukes Wilhelm Ernst and Ernst August of Saxe-Weimar. As part of this role, Bach was also responsible for composing new works for the dukes' private chapel; specifically cantatas (a work primarily for soloists, choir and orchestra), of which he was expected to write two per month. *Nun komm, der Heiden Heiland* ('Now come, Saviour of the heathens') is one such cantata, first performed on 2 December 1714.

The text was provided by Erdmann Neumeister, a pastor and hymnologist, who took inspiration himself from Martin Luther's Advent hymn *Nun komm, der Heiden Heiland*, and pastor Philipp Nicolai's *Wie schön leuchtet der Morgenstern* ('How lovely shines the morning star'). Bach set this cantata in six movements, writing for three vocal soloists, strings and continuo, alternating recitatives and arias, culminating in a chorale (Lutheran hymn).

Eventually, the relationship Bach and Duke Wilhelm Ernst soured; when Bach was not appointed Kapellmeister in 1716 (the post was given to the Duke's 'incompetent' son), he solicited his dismissal from the Duke's service. Annoyed at Bach's impertinence, the Duke had Bach imprisoned in a fortress for four weeks before finally dismissing him. This turned out to be fortunate for Bach as his already impressive career continued to flourish, concluding in his appointment of Thomaskantor, Director of Music of four major churches in Leipzig. This was a position he held for 27 years, until his death in 1750, and where he gave the second performance of *Nun komm, der Heiden Heiland*, on 28 November 1723.

Magnificat

Antonio Vivaldi

Arguably best known for his cycle of violin concerti *Le quattro stagioni* (The Four Seasons), Antonio Vivaldi is regarded as one of the finest composers of the Baroque period, and enjoyed widespread fame across Europe in his lifetime. As well as his prolific career as a musician, he was ordained at the age of 25 and gained the nickname *Il Prete Rosso* ('the Red Priest'), on account of his red hair.

He became master of violin at the *Pio Ospedale della Pietà* orphanage for girls in 1703; he wrote most of his compositions during the 30 years he was in post, including 140 concerti for the orphanage between 1723 and 1733 alone.

Vivaldi's setting of the Magnificat (a canticle with text taken from Mary's visitation to Elizabeth) was first written in around 1715 for the *Ospedale della Pietà*, and revised it again in 1720, making it more suitable for male voices and adding two oboes to the instrumentation. Noted for its conciseness, Vivaldi recognised that it was a work that would be sung regularly, at each Vesper service, which may be a reason for such restrained writing.

TEXTS & TRANSLATIONS

Magnificat

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 eius.
Et misericordia eius a progenie
in progenies timentibus eum.
Fecit potentiam in bracchio 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 eius in saecula.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.
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.
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, the Son
and the Holy Spirit.
As it was in the beginning, is now,
and ever shall be, world without end.
Amen.*

Soloists: Hilary Cronin (soprano), Helen Stanley (alto), Will Wright (tenor), Nathan Harrison (bass)

Siehe, dieser wird gesetzt zu einem Fall

Siehe, dieser wird gesetzt zu
einem Fall
und zu einer Auferstehung vieler
in Israel.
Siehe, dieser wird gesetzt zu
einem Zeichen,
dem widersprochen wird.
Und es wird ein Schwert
durch deine Seele dringen,
auf daß vieler Herzen Gedanken
offenbar werden.

*See now, this child has been sent for
the downfall
and thereafter for the rising of many
in Israel
See now, this child has been sent us
as a token
which men shall speak against.
And so with a sword
shall thine own soul be pierced,
that by this same token many hearts' inner
secrets shall be revealed.*

Ave maris stella

Ave, maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix caeli porta.

*Hail, star of the sea,
loving Mother of God,
and also always a virgin,
happy gate of heaven.*

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen.

*Receiving that Ave
from Gabriel's mouth
confirm us in peace,
reversing Eva's name.*

Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce

*Break the chains of sinners,
bring light to the blind,
drive away our evils,
ask for all good.*

Monstra te esse matrem
Sumat per te preces,
Qui pro nobis natus
Tulit esse tuus.

*Show yourself to be a mother,
may he accept prayers through you,
he who, born for us,
chose to be yours.*

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
Mites fac et castos.

*O unique virgin,
meek above all,
make us, absolved from sin,
gentle and chaste.*

Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum,
Semper collaetemur.

*Keep life pure,
make the journey safe,
so that, seeing Jesus,
we may always rejoice together.*

Sit laus Deo Patri,
Summo Christo decus
Spiritui Sancto,
Tribus honor unus. Amen.

*Let there be praise to God the Father,
glory to Christ in the highest,
to the Holy Spirit,
one honor to all three. Amen.*

Hymn to the Virgin Mary (Anon, C8th)

Translation by Allen H. Simon

Soloists: Victoria Meteyard (soprano), Sophie Timms (alto), Will Wright (tenor), Nathan Harrison (bass)

Nun komm, der Heiden Heiland

i. Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

*Now come, Savior of the heathens,
known as the Virgin's child,
over whom the whole world marvels,
that God had ordained such a birth for Him.*

ii. Der Heiland ist gekommen,
Hat unser armes Fleisch und Blut
An sich genommen
Und nimmet uns zu Blutsverwandten an.
O allerhöchstes Gut,
Was hast du nicht an uns getan?
Was tust du nicht
Noch täglich an den Deinen?
Du kömmt und läßt dein Licht
Mit vollem Segen scheinen.

*The Savior has come,
has taken our poor flesh and blood
upon Himself
and claims us as blood-brothers.
O Highest Good,
what have You not done for us?
What do You not do
still daily for Your own?
You come and allow Your light
to shine full of blessing.*

Soloist: Jack Granby

iii. Komm, Jesu, komm zu deiner Kirche
Und gib ein selig neues Jahr!
Befördre deines Namens Ehre,
Erhalte die gesunde Lehre
Und segne Kanzel und Altar!

*Come, Jesus, come to Your church
and grant a blessed new year!
Support the honor of Your name,
uphold the sound teachings
and bless the chancel and altar!*

Soloist: Will Wright

iv. Siehe, ich stehe vor der Tür
und klopfe an.
So jemand meine Stimme hören wird
und die Tür auftun,
zu dem werde ich eingehen
und das Abendmahl mit ihm halten
und er mit mir.

*Behold, I stand at the door
and knock.
Anyone that hears My voice
and opens the door,
to him I will enter
and keep the evening meal with him
and he with Me.*

Soloist: George Cook

v. Öffne dich, mein ganzes Herze,
Jesus kömmt und ziehet ein.
Bin ich gleich nur Staub und Erde,
Will er mich doch nicht verschmähn,
Seine Lust an mir zu sehn,
Daß ich seine Wohnung werde.
O wie selig werd ich sein!

*Open yourself, my whole heart,
Jesus comes and enters in.
Even though I am only dust and earth,
yet He does not scorn
to reveal His joy to me,
so that I may be His dwelling.
O how happy will I be!*

Soloist: Daisy Walford

vi. Amen, amen!
Komm, du schöne Freudenkrone,
bleib nicht lange!
Deiner wart ich mit Verlangen.

*Amen! Amen!
Come, you lovely crown of joy,
do not delay,
I await you with longing.*

Magnificat

i. Magnificat anima mea Dominum.

My soul doth magnify the Lord.

ii. Et exultavit spiritus meus
in Deo, salutari meo.

*And my spirit hath rejoiced
in God my saviour.*

Quia respexit humilitatem
ancillae suae:

*For he hath regarded the lowliness
of his handmaiden:*

ecce enim ex hoc beatam me
dicent omnes generationes.

*for behold, from henceforth
all generations shall call me blessed.*

Quia fecit mihi magna qui potens est
et sanctum nomen eius.

*For he that is mighty hath magnified me:
and holy is his name.*

Soloists: Hilary Cronin (soprano), Helen Stanley (alto), Jack Granby (tenor)

iii. Et misericordia eius a progenie
in progenies timentibus eum.

*And his mercy is on them that fear him
throughout all generations.*

iv. Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.

*He hath showed strength with his arm:
he hath scattered the proud in the
imagination of their hearts.*

v. Deposuit potentes de sede,
et exaltavit humiles.

*He hath put down the mighty from their seat,
and hath exalted the humble.*

vi. Esurientes implevit bonis:
et divites dimisit inanes.

*He hath filled the hungry with good things:
and the rich he hath sent empty away.*

Duet: Daisy Walford, Victoria Meteyard

vii. Suscepit Israel, puerum suum,
recordatus misericordiae suae.

*He remembering his mercy
hath holpen his servant Israel.*

viii. Sicut locutus est ad patres nostros,
Abraham, et semini eius in saecula.

*As he promised to our forefathers,
Abraham and his seed for ever.*

ix. Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.
Amen.

*Glory be to the Father, the Son
and the Holy Spirit.
As it was in the beginning, is now,
and ever shall be, world without end.
Amen.*

PERFORMERS

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

St Martin's Voices

Soprano Hilary Cronin, Victoria Meteyard and Daisy Walford
Alto Helen Stanley and Sophie Timms
Tenor Jack Granby and Will Wright
Bass George Cook and Nathan Harrison

St Martin's Players

Violin I Richard Milone
Violin II Hilaryjane Parker
Viola Matthew Quenby
Cello Adrian Bradbury
Double bass Andrew Davis
Chamber 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 Autumn Choral 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 Autumn Choral Concerts

Join us for the other two concerts in this series:

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.

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.

St Martin's Online Christmas Concert Series

A series of three specially recorded concerts to enjoy online this Christmas:

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.

A Baroque Christmas Celebration

[Watch online](#) until Thursday 31 December

A beautiful sequence of baroque music for Christmas from St Martin's Voices and St Martin's Players including much-loved choruses from Handel's *Messiah*.

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

A Renaissance Christmas

[Watch online](#) from Thursday 17 December

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

All concerts are available to watch online as many times as you wish.