

**St  
Martin  
in  
the  
Fields**



# *Allegrì Miserere*

*Saturday 31st October*

*And available online from Thursday 5th November*

***St Martin's Voices***

***Andrew Earis Director***

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[www.smitf.org](http://www.smitf.org)

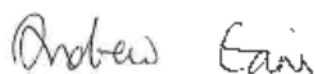
# St Martin's Autumn Choral Concerts 2020

Welcome to St Martin-in-the-Fields – both in-person and online – for our first unaccompanied choral concert since before lockdown in March.

This is the season of remembrance. All Souls' Day is at start of November, and a few days later we mark Remembrance Day. Today's programme begins and ends with a setting of Psalm 51, 'Have mercy on me, O God' – the *Miserere* – by Allegri and MacMillan. In between St Martin's Voices will perform old and new settings of much loved texts for remembrance and reflection – with Sandström's arrangement of Henry Purcell's *Hear my prayer* at the centre, providing a striking bridge from ancient to modern.

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

*Miserere mei Deus* – Gregorio Allegri (1582-1652)

*Ave Maria* – Tomás Luis de Victoria (1548-1611)

*Justorum animae* – William Byrd (1543-1623)

*Thou knowest, Lord* – Henry Purcell (1659-1695)

*Hear my prayer, O Lord* – Purcell, arr. Sven-David Sandström (1942-2019)

*Funeral Ikos* – John Tavener (1944-2013)

*Justorum animae* – Owain Park (b.1993)

*Bogoroditsye Dyevo* – Arvo Pärt (b.1935)

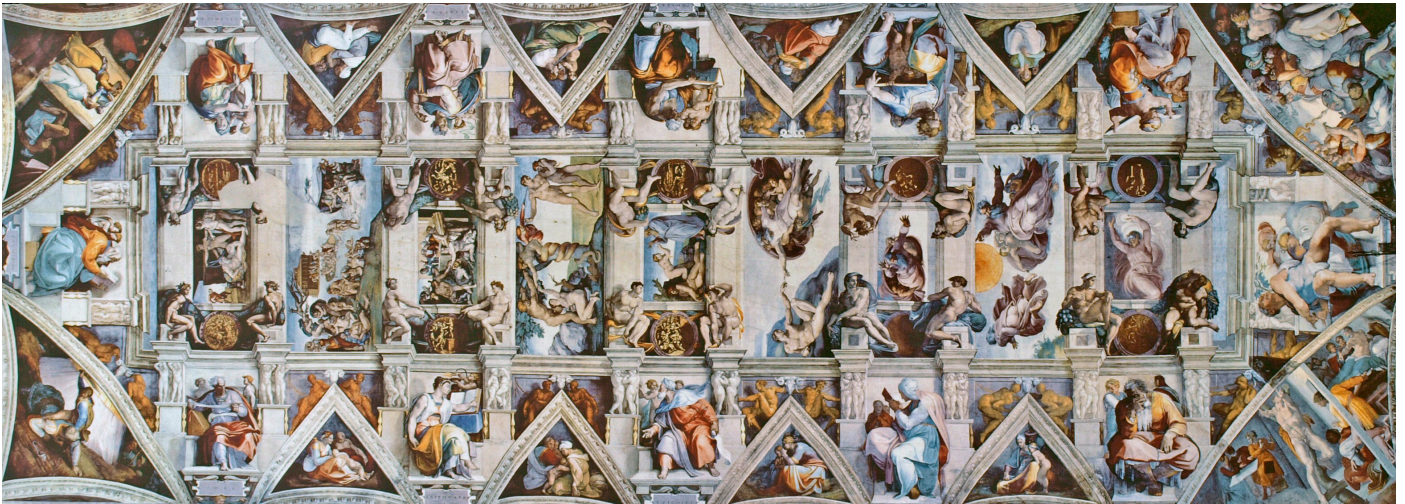
*Miserere* – James MacMillan (b.1959)

# PROGRAMME NOTES

## ***Miserere mei Deus***

**Gregorio Allegri**

Allegri is chiefly remembered for his sublime setting of the *Miserere mei, Deus* which sets the rich harmonic choral sections against a singular line of plainsong, and of course the gloriously distant soaring high Cs in the quartet. The setting was traditionally sung during the Holy Week services in the Sistine Chapel until the 1870s, and the ornaments used by the singers to decorate Allegri's original were famously not written down but passed from generation to generation. Composed for performance in the Sistine Chapel in the 1630s, the haunting piece has commanded much attention and is surrounded by myth, such as it was supposedly so beloved by Pope Urban VIII that he wanted to preserve it exclusively for Vatican use and forbade any unauthorised performances or copies of the sheet music. Legend also claims that Allegri's *Miserere* first reached a wider audience in 1770 when a young Mozart heard the piece and transcribed it from memory. Unfortunately neither rumour is likely to be true, yet the rumour and mystery surrounding the work adds to its powerful, ethereal quality.

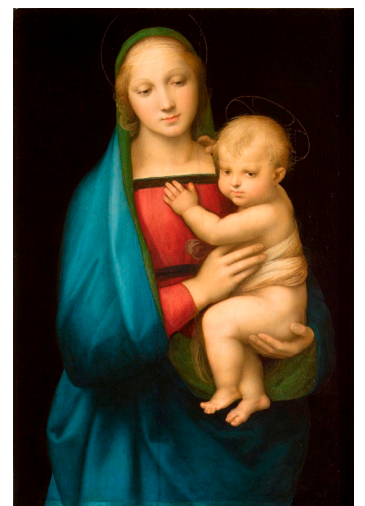


*Sistine Chapel ceiling, Michelangelo (1475-1564)*

## ***Ave Maria***

**Tomás Luis de Victoria**

Almost all Victoria's surviving works were printed in his lifetime; many of his motets were reprinted as many as six times. Of the few works that survive only in manuscript some were wrongly attributed to him by Pedrell at the beginning of the twentieth century. The four-part *Ave Maria*, perhaps rightly, continues to be accepted as Victoria's, though it has to be noted that Pedrell first printed it in 1913 and its source remains obscure.



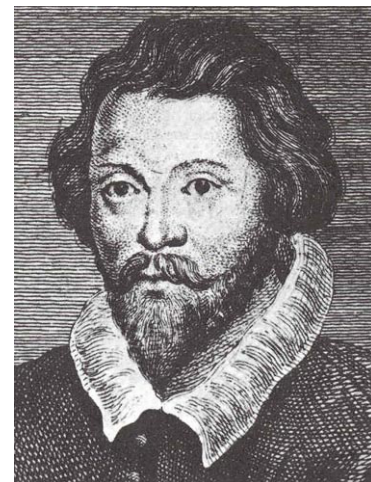
*Madonna del Granduca, Raphael, 1505*

*(Notes by Bruno Turner © 1984)*

## ***Justorum animae***

The set of Propers for The Feast of Saints (Gradualia, 1605) with its two equal soprano parts has a luminous quality and is the most joyous and witty set that Byrd produced. The vigorous Introit (*Gaudeamus omnes*) gives way to a more meditative setting of the Gradual (*Timete Dominum*) and Alleluia (*Venite ad me*) where Byrd indulges his love of musical games at the words 'Come to me, all you who labour'. The 'labour' is complex but the style rather light and filigree and it is hard not to have in mind the companion text 'his yoke is easy and his burden is light'. The words which follow, 'and I will refresh you', feel rather like an intellectual musical work-out, complex but satisfying. The Offertory *Iustorum animae* is a serene reminder that those who have died lie in the peace of God. Beati mundo corde, the Communion sentence, is a setting of some words from the Beatitudes. Byrd starts with just three voices for the first phrase, before moving to four voices and then five in a completely satisfying setting of a text which must have spoken clearly to the Catholic community.

## **William Byrd**



*William Byrd -  
Gerard van der Gucht  
(c1696-1776)*

*(Notes by Andrew Carwood © 2010)*

## ***Thou knowest, Lord***



*Queen Mary II, 1685 -  
Jan Verkolje (1650-1693)*

Henry Purcell (1659–1695) was an English composer. Although it incorporated Italian and French stylistic elements, Purcell's was a uniquely English form of Baroque music and he is generally considered to be one of the greatest English composers. This brief but eloquent anthem, written for the funeral of Queen Mary in 1695, shows Purcell's style at its simplest and most moving. The music, almost all note-against-note without contrapuntal elaboration, unfolds with dignity and pathos.

## **Henry Purcell**

*(Notes by Collegium Records © 1988)*

## ***Hear my prayer, O Lord***

## **Henry Purcell/Sven-David Sandström**

*Hear my prayer, O Lord* is part of an uncompleted work by Henry Purcell that dates from 1680-82. The work is in 8 parts and sets the first verse of Psalm 102 with an entirely lachrymose text and large vocal forces. Despite the melodic material being quite simplistic, the word painting creates a plaintive and evocative way of bringing the text to life. The first line uses a simple 2 note statement a minor third apart, but the chromaticism of 'crying' that comes afterwards conveys a tearful motif and its melancholic moments are given plenty of space for beautiful harmonies. There is an incredible build-up of a crescendo that lasts over three minutes of material, ending on a discordant repetition, though ultimately solidifying its status as one of the great anthems in sacred music.

The Swedish composer Sven-David Sandström used this piece for a composition of the same name, wherein, just shortly before the final cadence, the piece collapses and builds up again from small bits of melody from the original.

### ***Funeral Ikos***



*John Tavener, 2004 (Image: Rex)*

the harmonic progression for the ‘Alleluia’ refrain is distinctively his, particularly the penultimate chord.

*(Notes by Ivan Moody © 2014)*

### ***Justorum animae***

Owain Park was born in Bristol in 1993. His compositions are published by Novello, and have been performed internationally by ensembles including the Tallis Scholars and the Aurora Orchestra. While at Cambridge University he studied orchestration with John Rutter, before undertaking a Masters degree in composition. *Justorum animae* is one of three pieces constitute a group of Latin motets which set the same texts chosen by Charles Villiers Stanford, organist of Trinity College and Professor of Music at Cambridge, for his own three motets written for Trinity College Choir and published in 1905. Stanford’s texts were bold choices, being in Latin—a language happily accepted in today’s Anglican church but disallowed then except at Oxford, Cambridge, Eton and Winchester. Park’s *Justorum animae* is the second piece in order of composition, written in 2017 for Trinity College Choir. It embodies an old technique made new: imitative polyphony, where the same melody, with some variation, is passed around from voice to voice in constant interplay. In this case, the melodic line is eventually transformed from the slightly uneasy form in which we hear it at the opening to a beatific tranquillity, as the souls of the righteous attain everlasting peace after a journey through travail.

*(Programme notes: John Rutter, 2018)*

### **John Tavener**

*Funeral Ikos* was written in 1981, and the first performance by The Tallis Scholars took place in Keble College, Oxford, as part of a programme that also included Russian medieval chant. It is a setting, both beautiful and austere, of words from the Orthodox service for the burial of priests, in the magnificent translation by Isabel Hapgood. The words are consolatory in tone, though they do not minimize the reality of death, the gateway to Paradise. Tavener’s music has its origins in Russian chant, though

### **Owain Park**



*Owain Park  
(Credit: Patrick Allen)*



*Kings College Chapel, Cambridge*  
(Image: Dmitry Tonkonog, 2010)

### ***Bogoroditsye Dyevo***

Arvo Pärt is one of those composers in the world, whose creative output has significantly changed the way we understand the nature of music. In 1976, he created a unique musical language called *tintinnabuli*, that has reached a vast audience of various listeners and that has defined his work right up to today. There is no compositional school that follows Pärt, nor does he teach, nevertheless, a large part of the contemporary music has been influenced by his *tintinnabuli* compositions.

*Bogoróditse Djévo* was completed in 1990 on commission by the King's College Choir, Cambridge. It premiered on Christmas Eve of the same year as part of the Festival of Nine Lessons and Carols performed by the choir, conducted by Stephen Cleobury. The piece is based on a Church Slavonic text from the Orthodox Book of Prayers. The hymn to the Virgin Mary, used in the Orthodox tradition, differs by the Latin *Ave Maria* by a couple of nuances in the text. Also, Pärt's short and concentrated musical prayer is dominated by vibrant joy instead of the usual lyrical mood. The four and sometimes eight-part canticles of the composition, the phrases that seem to be half-spoken, and the full and joyful sonic value of the parallel chords, draw from the musical traditions of the Russian Orthodox Church. In terms of duration, *Bogoróditse Djévo* is the shortest compositions in Arvo Pärt's oeuvre: resembling a single shout of joy, this piece lasts for about a minute.

### **Arvo Pärt**

### ***Miserere***

#### **James MacMillan**

The huge popularity of Allegri's 1638 setting of the *Miserere* for the Sistine Chapel has tended to cast a shadow over settings of this text. However, MacMillan has tackled this popular text not by ignoring Allegri's setting, but by incorporating compositional features of it, applying his distinctive style and successfully bringing the *Miserere* into the 21st Century. The piece was commissioned by the Flanders Festival Antwerp, dedicated to Harry Christophers and premiered by The Sixteen. The text, from Psalm 51 has a steady progression from guilt and sin to hope and optimism, a journey which MacMillan captures beautifully.



*James MacMillan*  
©HansvanderWoerd

The piece opens sombrely in E minor with close harmony in the tenors and basses, and quickly brightens to 'misericordia' ('forgiveness'). This is followed with the sopranos singing an embellished canon, marked in the score as 'keening, crying' and leads into chanted passages, alternating between upper and lower voices. This section creates a frozen moment of stillness and harks on the Allegri version, which heavily features this type of chant. The opening then returns, now in A minor, followed by another plainsong section, repeated in each voice part and responded to by a soloist singing a wordless melody based on the soprano's earlier tune. To finish, the dark opening sequence is transformed into a warm glowing E major.

MacMillan's devout Catholicism is clear in the way his compositions perfectly reflect the text and his works are always recognisable by his individuality in compositional style. The Miserere is so beautiful that he could undoubtedly move any person hearing or singing it, no matter what their religious views.

## TEXTS & TRANSLATIONS

### *Miserere mei Deus*

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 iustificeris in sermonibus tuis  
et vincas cum iudicaris.  
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.

*Have mercy upon me, O God,  
according to your great mercy  
and according to the abundance  
of your compassion  
blot out my transgressions.  
Wash me thoroughly from my iniquity  
and cleanse me from my sin.  
For I acknowledge my offence  
and my sin is ever before me.*

*Against you only have I sinned,  
and done what is evil in your sight  
that you may be justified in your sentence  
and vindicated when you judge.  
Behold, in guilt was I conceived  
and in sin did my mother conceive me.  
Behold, you delight in sincerity of heart,  
and in my inmost being  
you teach me wisdom.  
Cleanse me with hyssop and I shall  
be purified;  
wash me and I shall be whiter than  
snow.*

*Let me hear the sounds of joy and  
gladness;  
the bones which you have crushed  
shall rejoice.*

Averte faciem tuam a peccatis meis  
et omnes iniquitates meas dele.  
Cor mundum crea in me, Deus,  
et spiritum rectum innova  
in visceribus meis.  
Ne proicias me a facie tua,  
et spiritum sanctum tuum ne auferas a me.

Redde mihi laetitiam salutaris tui  
et spiritu principali confirma me.  
Docebo iniquos vias tuas:  
et impii ad te convertentur.  
Libera me de sanguinibus,  
Deus, Deus salutis meae,  
et exultabit lingua mea iustitiam tuam.  
Domine, labia mea aperies,  
et os meum annuntiabit laudem tuam.

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 iustitiae,  
oblaciones, et holocausta:  
tunc imponent super altare tuum vitulos.

*(Psalm 50)*

### ***Ave Maria***

Ave Maria, gratia plena.  
Dominus tecum.  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui,  
Jesus Christus.  
Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus  
nunc et in ora mortis nostrae.  
Amen.

*(Antiphon for the Blessed Virgin Mary)*

*Avert your face from my sins,  
and blot out all my iniquity.  
Create in me a clean heart, O God,  
and renew in me a righteous spirit.*

*Cast me not out from your presence,  
and take not your holy spirit from me.*

*Give me the joy of your salvation  
and sustain me in a willing spirit.  
I shall teach transgressors your ways,  
and sinners shall return to you.  
Deliver me from blood-guiltiness,  
O God, God of my salvation,  
and my tongue shall exalt your justice.  
O Lord, open my lips,  
and my mouth shall proclaim your  
praise.*

*For you are not pleased with sacrifices,  
else would I give them to you;  
neither do you delight in burnt offerings.  
The sacrifice of God is a contrite heart:  
a broken and sorrowful heart,  
O God, you will not despise.  
Be favourable and gracious  
unto Sion, O Lord,  
build again the walls of Jerusalem.  
Then you shall be pleased  
with the sacrifice of righteousness,  
oblaciones and burnt offerings;  
they shall offer young bulls upon  
your altar.*

*Hail Mary, full of grace.  
The Lord is with thee.  
Blessed art thou among women,  
and blessed is the fruit of thy womb,  
Jesus Christ.  
Holy Mary, Mother of God,  
pray for us sinners  
now and at the hour of our death.  
Amen.*

***Justorum animae***

Iustorum animae in manu Dei sunt,  
et non tanget illos tormentum mortis:  
visi sunt oculis insipientium mori:  
illi autem sunt in pace.

The souls of the righteous are in the  
hand of God,  
and the torment of death shall not  
touch them:  
they seemed in the eyes of the ignorant  
to die:  
but they are in peace.

*(Offertory at Mass on The Feast of All Saints; Wisdom 3: 1-3)*

***Thou knowest, Lord***

Thou knowest, Lord, the secrets of our hearts.  
Shut not thy merciful ears unto our prayers; but spare us, Lord most holy,  
O God most mighty, O holy and most merciful Saviour,  
Thou most worthy judge eternal,  
Suffer us not at our last hour for any pains of death to fall from thee.  
Amen.

***Hear my prayer, O Lord***

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

*(Psalm 102.1)*

***Funeral Ikos***

Why these bitter words of the dying,  
O brethren,  
which they utter as they go hence?  
I am parted from my brethren.  
All my friends do I abandon and go hence.  
But whither I go, that understand I not,  
neither what shall become of me yonder;  
only God who hath summoned me knoweth.  
But make commemoration of me with the song:  
Alleluia.

But whither now go the souls?  
How dwell they now together there?  
This mystery have I desired to learn,  
but none can impart aright.  
Do they call to mind their own people  
as we do them?  
Or have they forgotten all those  
who mourn them and make the song: Alleluia.

We go forth on the path eternal,  
and as condemned, with downcast faces,  
present ourselves before the only God eternal.  
Where then is comeliness?  
Where then is wealth?  
Where then is the glory of this world?  
There shall none of these things aid us,  
but only to say oft the psalm:  
Alleluia.

If thou hast shown mercy unto man,  
O man, that same mercy  
shall be shown thee there;  
and if on an orphan  
thou hast shown compassion,  
the same shall there deliver thee from want.  
If in this life the naked thou hast clothed,  
the same shall give thee shelter there,  
and sing the psalm: Alleluia.

Youth and the beauty of the body fade  
at the hour of death, and the tongue  
then burneth fiercely,  
and the parched throat is inflamed.  
The beauty of the eyes is quenched then,  
the comeliness of the face all altered,  
the shapeliness of the neck destroyed;  
and the other parts have become numb  
nor often say: Alleluia.

With ecstasy are we inflamed if we  
but hear that there is light eternal yonder;  
that there is paradise, wherein every soul  
of righteous ones rejoiceth.  
Let us all, also, enter into Christ,  
that all we may cry aloud thus unto God:  
Alleluia.

*Isabel Hapgood (1851-1928)*  
*translated from the Orthodox service for the burial of priests*

***Justorum animae***  
*as before (Byrd)*

***Bogoroditsye Dyevo***

Bogoroditse Devo, raduisya,  
Blagodatnaya Mariye, Gospod s Toboyu.

Blagoslovenna Ty v zhenakh,  
i blagosloven plod chreva Tvoyego,  
yako Spasa rodila esi dush nashikh.

*O Mother of God and Virgin, rejoice!  
O Mary, full of grace, the Lord is  
with thee;  
blessed art thou among women,  
and blessed is the Fruit of thy womb,  
for thou hast borne the Saviour of  
our souls.*

*(Prayer to the Mother of God, from the Orthodox prayer tradition.)*

***Miserere***

*as before (Allegri)*

# PERFORMERS

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

***St Martin's Voices***  
**Soprano** Hilary Cronin, Isabella Gibber, Rachel Haworth  
& Victoria Meteyard  
**Alto** Christopher Mitchell & Sophie Timms  
**Tenor** Jack Granby & Will Wright  
**Bass** Nathan Harrison & Ben Tomlin

**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](#).

## **St Martin's Autumn Choral Concerts**

Join us for the other two concert in this series:

*All concerts are available to enjoy in-person or online – with tickets for in-person performances at 5pm and 7.30pm on each concert day, or online viewing tickets to watch as many times as you wish.*

### **Haydn Nelson Mass**

Saturday 14 November

[5.00pm \(in person\)](#) or [7.30pm \(in person\)](#) or [watch online](#).

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.

### **Vivaldi Magnificat: *Music for Advent***

Saturday 28 November

[5.00pm \(in person\)](#) or [7.30pm \(in person\)](#) or [watch online](#).

With December on the horizon, enjoy this early Christmas present of some 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.

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