

St
Martin
in
the
Fields

St Martin's Voices
with Anna Lapwood:
Upon your heart

RESOUND

*Live, Monday 21 June, 7.00pm
Recorded for broadcast on
Wednesday 23 June, 7.30pm*

*Available for online concert ticket holders to watch as many times
as you like and available for 30 days.*

St Martin-in-the-Fields
Trafalgar Square
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RESOUND

PROGRAMME

I pray from 'The voice of the tenth muse' — Patricia Van Ness (b. 1951)

O Nata Lux — Anna Lapwood (b. 1995)

Today — Lucy Walker (*dates unknown*)

My companion — Elaine Hagenberg (b. 1979)

Upon your heart — Eleanor Daley (b. 1955)

O Oriens — Melissa Dunphy (b. 1980)

Peace I leave with you — Amy Beach (1867-1944)

And the Swallow — Caroline Shaw (b. 1982)

Media Vita — Kerensa Briggs (b. 1991)

He made the stars — Sarah MacDonald (b. 1968)

I know that my redeemer liveth — Cecilia McDowall (b. 1951)

Sing to the Moon — Laura Mvula (b. 1987)

Halcyon Days — Dunphy

PROGRAMME NOTES

by Sarah Maxted

Anna Lapwood and St Martin's Voices present this radiant programme of choral music by female composers, exploring themes of comfort, hope and inspiration.

Patricia Van Ness (b. 1951) is a composer, violinist and poet based in Massachusetts. She has been hailed as a 'modern-day Hildegard von Bingen' thanks to her signature style which is strongly influenced by Renaissance and medieval music. ***The voice of the tenth muse*** was composed in 1998 for Coro Allegro, Boston's LGBTQ+ and allied classical chorus. Van Ness selected text from surviving fragments of poetry by Sappho, the Lesbos-dwelling Ancient Greek poet who was described by Plato as the 'tenth muse'. Sappho's voice is heard throughout work, particularly in the vocalise soprano solo that begins this opening movement ***I Pray***.

O Nata Lux was composed by Anna Lapwood (b.1995) for the Chapel Choir of Pembroke College, Cambridge, where she is Director of Music. 'I was looking to include music by female composers in every service, but found there was an obstacle in my path when it came to music written for just tenors and basses. We were singing a men's voices compline, and so I decided to write a piece that would fill that gap, which I then rearranged for the entire Choir for this recording. The piece starts and ends with a single note, a beam that expands into a warm glow for the second statement of the opening sentence where it is given a chorale-esque treatment.' (Lapwood, 2020)

Lucy Walker's ***Today*** was composed during the Covid-19 lockdown and was also performed by the Pembroke College Chapel Choir. Inspired by lines from a poem by Nigerian poet and screenwriter Ozioma Ogbaji, Walker 'interpreted her words as a message of hope and strength, particularly resonant with the difficult times we have all experienced over the past year'. (Walker, 2020)

Edith Franklin Wyatt was an American poet, feminist and social welfare activist. Her poem ***My companion*** was initially published in 1915 with the title *To F.W.* and later appeared in her 1917 poetry collection *The Wind in the Corn*. This setting by American composer Elaine Hagenberg (b. 1979) imbues the text with immediacy and sincerity, using rich harmonies that glow with warmth and tenderness.

Eleanor Daley (b. 1955) is a Canadian composer and choral director based in Toronto. In ***Upon your heart*** she sets the beautiful and familiar biblical text of *Song of Songs*, sharing its evocative love poetry in a delicate dialogue between upper and lower voices. The word 'love' is repeated with emphatic melisma, reinforcing the core message of love's powerful and enduring strength.

O Oriens is one of the Magnificat antiphons traditionally used at vespers in the final week of Advent. It references the prophecy of Isaiah 9, foretelling of the sun that would rise to enlighten those who dwell in darkness. This setting was written in 2015 by Melissa Dunphy (b. 1980), an Australian-American composer known for her originality and political compositions. The piece begins with the simplicity of plainsong, then expands into a shimmering entreaty for 'light in the form of love, knowledge, and peace both in the world and within each of us personally, particularly for those of us who have suffered from depression or grief.' (Dunphy, 2015)

Amy Beach (1867-1944) was a prolific and pioneering composer whose achievements include her acclaimed 1894 *Gaelic Symphony*, the first symphony composed and published by a female American composer. She also wrote extensively for voices, composing more than 150 art songs and numerous choral works. ***Peace I leave with you*** is a succinct choral blessing which was published in 1891 as part of *Three Choral Responses* by Beach. The calming text is from the Gospel of John, Chapter 14.

And the swallow is a nuanced interpretation of Psalm 84, written by American composer Caroline Shaw (b. 1982) in 2017 as part of 'The Psalms Experience' with the Netherlands Chamber Choir, a festival of choral settings of all 150 psalms by 150 different composers. Shaw is known for her chamber and choral works, including her award-winning *Partita for 8 Voices*, which made her the youngest ever recipient of the Pulitzer Prize for Music in 2013. In *And the swallow* Shaw shapes a luscious and comforting sound world, focusing not on the grandeur of heaven but instead on the intimacy of the swallow building a nest of safety for her children.

Kerensa Briggs (b. 1991) is an award-winning composer and member of the International Alliance for Women in Music. ***Media vita*** was composed in 2015 for the vocal ensemble Siglo de Oro, directed by Patrick Allies. It celebrates 500 years since the birth of the Renaissance composer John Sheppard, drawing ideas and inspiration from Sheppard's setting of the same text. Briggs' piece explores the dramatic contrasts of mood contained within the sacred text, highlighting its passages of intense emotion and deep reflection.

He made the stars is an introit for Creationtide by Sarah MacDonald (b. 1968), a Canadian-born organist and composer now based in Cambridge, where she is Director of Music at Selwyn College. Setting text from Genesis Chapter 1, MacDonald creates an atmosphere of awe through luminous chordal sequences sung by the upper voices and reaffirmed by the lower voices in gentle repetition of the final words, 'God saw that it was good'.

Cecilia McDowall (b. 1951) is a British composer widely recognised for her atmospheric and communicative choral works. ***I know that my redeemer liveth*** was written in 2009 for performance alongside Brahms' *Requiem*, inspired by the fact that the famous Handel soprano aria was sung at the 1868 premiere of Brahms' masterpiece. McDowall reinterprets the familiar *Messiah* text in an unaccompanied choral setting, opening with tranquil repetitions which becomes increasingly assertive as the texture expands. The lilting triple-time metre shifts between passages of soothing lullaby and rhythmic phrases of insistent optimism and faith.

Sing to the Moon was the title track of the 2013 debut album by Laura Mvula (b. 1987). Before embarking on her chart-topping career as an R&B artist, Mvula studied composition at Birmingham Conservatoire and the cinematic expansiveness of her songwriting lends itself beautifully to both orchestral and choral arrangement. Mvula released an orchestral version of *Sing to the Moon* with the Metropole Orkest in 2014 and, that same year, wrote this choral arrangement for performance with the Eric Whitacre Singers at London's Union Chapel.

Melissa Dunphy's ***Halcyon Days*** makes an exquisite finale for this uplifting programme. Composed in 2020 for VOCES8's 'Live from London' festival, it sets new poetry by Jacqueline Goldfinger capturing our recent collective experiences of sorrow – 'daybreak dreams of reunions lost' – and hopefulness – 'bring joy to the dawn'.



Anna Lapwood (c. Robert Piwko)

RESOUND

TEXTS AND TRANSLATIONS

I pray

ahrahmaye...
tootoh...
bohllohmaye...

*so I pray...
this...
I want...*

Sappho, translations by Diane Rayor (© 1991)

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.

*O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.*

Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.

*Thou who once deigned to be clothed in flesh
for the sake of the lost,
grant us to be members
of thy blessed body.*

Anonymous - Hymn at Lauds on the Feast of the Transfiguration

Today I rise, I soar in splendour
As the day keeps unveiling all her grandeur
Let the chains of yesterday break away!
Today is here, I will not cling to yesterday!

Ozioma Ogbaji

My Companion

You are my companion —
Down the silver road,
Still and many-changing,
Infinitely changing.
You are my companion.
Something sings in lives —
Days of walking on and on,
Deep beyond all singing,
Wonderful past singing.

Wonderful our road,
Long and many-changing,
Infinitely changing.
You are my companion —
Wonderful our road,
Days of walking on and on,
We are here together,
You and I together,
Wonderful past singing.

Let the road-side fade:
Morning on the mountain-top,
Hours along the valley,
Days of walking on and on,
Pulse away in silence,
In eternal silence.
Let the world all fade,
Break and pass away;
Yet will this remain,
Deep beyond all singing,
Beautiful past singing:
We were here together —
I was your companion,
You were my companion,
My own true companion.
Down the silver road, that silver road.

Edith Franklin Wyatt (1873-1958), adap. and altd.

Upon your heart

Set me as a seal upon your heart,
as a seal upon your arm,
for love is strong as death.
Many waters cannot quench love,
neither can the floods drown it.
If you keep my commandments,
you shall abide in my love,
Love one another as I have loved you,
Then shall your joy be complete.

Songs of Solomon 8. 6,7 and John 15. 9-12

O Oriens,
splendor lucis aeternae,
et sol justitiae:
veni, et illumina sedentes in tenebris,
et umbra mortis.

*O Morning Star,
splendour of light eternal
and sun of righteousness:
Come and enlighten those who dwell in
darkness and the shadow of death.*

Anonymous, Great Antiphon for 21 December

Peace I leave with you; my peace I give unto you.
Not as the world giveth give I unto you.
Let not your heart be troubled.

John 14. 27

And the swallow

How beloved is your dwelling place, O Lord of hosts,
my soul yearns, faints, my heart and my flesh cry.
The sparrow found a house and the swallow, her nest,
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

Media vita in morte sumus.
Quem quaerimus adiutorem
nisi te, Domine,
qui pro peccatis nostris iuste irascaris?
Sancte Deus. Sancte fortis.
Sancte et misericors Salvator,
amarae morti ne tradas nos.

*In the midst of life we are in death.
Whom can we seek as our helper
but you, Lord,
who on account of our sins are justly angry?
Holy God. Holy and strong.
Holy and merciful Saviour,
deliver us not to the bitterness of death.*

Antiphona de Morte, attributed to Notker (c.840-912)

He made the stars also,
and God set them in the firmament of the heaven,
to give light upon the earth;
God saw that it was good.

Genesis 1

I know that my redeemer liveth,
and that he shall stand at the latter day upon the earth:
and though worms destroy this body,
yet in my flesh shall I see God.
For now is Christ risen from the dead,
and become the first-fruits of them that sleep.

Job 19. 25-6; 1 Corinthians 15. 20

Sing to the Moon

Hey there, you, shattered in a thousand pieces,
weepin' in the darkest night;

Hey there, you, try'na stand up on your own two feet and stumblin' through the sky.

Hey you, a broken soul, hey there, hold on, soon will be mornin'.

Sing to the moon and the stars will shine

Over you, lead you to the other side.

Sing to the moon and the stars will shine

Over you, heaven's gonna turn the tide.

Hey there, you, lookin' for a brighter season,
need to lay your burden down;

Hey there, you, drownin' in a helpless fellin';
buried under deeper ground.

Hey you, a broken soul, hey there, hold on, soon will be mornin'.

Sing to the moon and the stars will shine

Over you, lead you to the other side.

Sing to the moon and the stars will shine

Over you, heaven's gonna turn the tide.

Laura Mvula (b. 1987)

Halcyon Days

Sacred days draw near, traditions hallowed and wan,

Well-worn prayers embrace their heirs when love returns as embers.

Dreams delayed, hopes frayed in the blue nights of winter,

Daybreak dreams of reunions lost.

Rise up, tattered and torn! Rise up, barren and reborn!

Go forth in peace, bring joy to the dawn, and grace, turn your face upon us.

Jacqueline Goldfinger

St Martin's Voices (c. Marc Gascoigne)





RESOUND

PERFORMERS

St Martin's Voices

Soprano Ailsa Campbell, Hilary Cronin, Rachel Haworth, and Daisy Walford

Alto Jess Haig and Sophie Overin

Tenor Jack Granby, Thomas Perkins, and Will Wright

Bass George Cook, Jonathan Dods, and Nathan Harrison

Anna Lapwood Conductor

St Martin's Voices is one of London's finest and most flexible vocal ensembles. As the flagship professional choral ensemble of St Martin-in-the-Fields, they sing for concerts, broadcasts and special services at St Martin's and beyond. Recent years have seen tours to the USA and South Africa and performances alongside the Academy of St Martin in the Fields, London Mozart Players, Southbank Sinfonia and Will Todd Ensemble. Their concert repertoire ranges from Bach *Mass in B minor* to Brahms *Requiem*, Purcell *Dido and Aeneas* to Parry *Songs of Farewell*.

At the heart of St Martin's Voices performance schedule is *Great Sacred Music*, a hugely varied weekly exploration of our religious heritage in words and music. This is accompanied by regular podcast episodes, most recently as part of the series *The Song and The Story* with Rev Dr Sam Wells.

St Martin's Voices feature frequently in BBC broadcasts including Radio 3 *Choral Evensong*, Radio 4 *Sunday Worship* and *Daily Service*. In addition, they have sung for a variety of televised events and services, along with performances at Lambeth Palace, the Houses of Parliament and Greenbelt Festival. St Martin's Voices can also be heard on CD recordings, including two releases in collaboration with composer Will Todd, *Christmas in Blue* (2013) and *Passion Music* (2019).

In response to the challenges of the Covid-19 pandemic, St Martin's Voices have extended their digital recording projects, sharing regular online services and concerts, as well as featuring in the Church of England online worship resources that have attracted more than 40 million views across digital platforms.

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

Anna Lapwood is a conductor, organist, and broadcaster, and holds the position of Director of Music at Pembroke College, Cambridge.

Performing recitals on some of the world's greatest organs each season, Anna is releasing her debut solo album this year on Signum Records. The album will feature her transcription of Britten's *Four Sea Interludes*. As a radio broadcaster she is a regular contributor to BBC Radio 3 and Radio 4, and

until July 2020 she hosted a live, weekly classical music show on Radio Cambridgeshire. She has also been featured on Classic FM and presented for Scala Radio. Anna made her TV presenting debut in 2020 hosting coverage of *BBC Young Musician*.



Anna Lapwood (c. Hugh Warwick)

Appointed Director of Music at Pembroke College at Cambridge University in 2016 aged just 21, Anna conducts the Chapel Choir and Girls' Choir. Their debut recording – *All Things are Quite Silent* - was released in 2020 to widespread critical acclaim, praised for their clarity, blend and beauty of sound. Anna's passion to support girls and women is evident in almost every aspect of her work, especially at Pembroke. In 2018 she established the Pembroke College Girls' Choir for girls aged 11 to 18 to inspire them to explore the world of choral music. They appeared as guest artists on *To Shiver the Sky* by American composer, Christopher Tin, for Decca US, recording at Abbey Road Studios. Anna also runs the Cambridge Organ Experience for Girls and was appointed a Bye-Fellow of Pembroke College in January 2020.

While studying at Oxford University, Anna was the first female in Magdalen College's 560-year history to be awarded the Organ Scholarship. Performances have since taken her across the UK and Europe on recital tours, & in 2019, Anna opened the BAFTA TV awards on the organ of the Royal Festival Hall. Recent performances include an organ recital from St David's Hall, Cardiff (broadcast on BBC Radio 3), a live audio stream from Leeds Town Hall and a webcast performance of the Poulenc *Organ concerto* with the London Chamber Orchestra, conducted by Chloé Soeterstède from St. John's, Smith Square (London).

Increasingly in demand as a guest conductor, she has also directed the BBC Singers as part of the Proms Inspire programme and has led choral workshops around the world. A strong advocate for music education at home and abroad, she specialises in bringing music to children from impoverished backgrounds. As a Trustee of the Muze Trust, a charity committed to making music accessible to children and young adults in Zambia, Anna works in Zambia regularly and leads the Muze-Pembroke Music Exchange Programme. When the Covid-19 Pandemic put a stop to much of Anna's work in this area overseas, she focussed her efforts closer to home, founding & conducting the NHS Chorus-19, a virtual choir made up of over 1000 NHS staff from across the UK.

Having spent some years being encouraged to “play like a man” and with a dedication to her art and mission that belied her years, Anna is now humbled to find that she is an inspiration to many young women and proud that they have adopted her hashtag, #playlikeagirl.

The performers and technical crew carefully adhere to all current government regulations for COVID-19.

ReSound

ReSound is a brand new concert series from St Martin-in-the-Fields, aiming to put St Martin's at the heart of music-making in the capital. The series is focused around an exciting range of online concerts, some of which can also be attended in-person.

The concerts are streamed through our online platform, StMartins.Digital, and are available to watch as many times as you like for 30-60 days. We also have the opportunity for you to be a part of the audience for some of our concert recordings. Explore our range of in-person and online events by visiting the links below.

Voices in the Crypt, available [online](#) until Wednesday 21 July

St Martin's Voices with Simon Russell Beale



Shall I compare thee to a Summer's day

Love bade me welcome

Long live fair Oriana

Paddington Bear's First Concert

Available [online](#) until Wednesday 21 July



Rachel Podger: The Guardian Angel

Available [online](#) until Wednesday 23 June

St Martin's Voices: Brahms Requiem

Available [online](#) until Thursday 24 June



**Will Todd Ensemble and St Martin's Voices:
Songs of Love**

Available [online](#) until Sunday 27 June

The Wind in the Willows

Available [online](#) until Friday 30 July





Benson Wilson and James Baillieu

Available online until Wednesday 7 July

Academy of St Martin in the Fields: Miniatures

Available online until Saturday 10 July



Quartet for the End of Time:

Melvyn Tan and Friends

Available online from Tuesday 22 June

St Martin's Voices with Anna Lapwood:

Upon your heart

Available online from Wednesday 23 June



Organ Recital: Rachel Mahon

Available online from Saturday 26 June

Organ Recital: Ben Giddens

Available online from Saturday 26 June

The Hermes Experiment

Available online from Monday 28 June

Attend in-person, Friday 25 June, 7.00pm





Vivaldi and the Osperia del Pieta

Available online from Tuesday 29 June

Attend in-person, Saturday 26 June, 7.00pm

I Fagiolini: The ache, the bite and the banger

Available online from Wednesday 30 June

Attend in-person, Thursday 24 June, 7.00pm



Free, non-ticketed events

The Song and The Story, in-person only, Sundays, 3.30pm



In youth is pleasure, Sunday 27 June
and from Sunday 5 July - Sunday 29 August

Festival Evensong with St Martin's Voices

In-person, Sunday 27 June, 5.00pm,
and live-streamed



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