

St
Martin
in
the
Fields

Vivaldi and the Ospedale della Pietà

RESOUND



*Live, Saturday 17 July, 7.00pm
Recorded for broadcast on
Thursday 22 July, 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
London
WC2N 4JJ
020 7766 1100
www.smitf.org*

RESOUND

PROGRAMME

Dixit Dominus – Johann Adolph Hasse (1699-1783)

Concerto Madrigalesco – Antonio Vivaldi (1678-1741)

Adagio – Allegro – Adagio – Allegro ma non troppo

Miserere from *Miserere* in C minor – Hasse

Dixit Dominus from *Dixit Dominus* in G – Nicola Porpora (1686-1768)

Sinfonia No 3 in G – Vivaldi

Allegri molto – Andante – Allegro non troppo

Gloria in D – Vivaldi

i. *Gloria in excelsis Deo*

ii. *Et in terra pax hominibus*

iii. *Laudamus te*

(Duet: Alice Harberd and Ailsa Campbell)

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

v. *Domine Deus, Rex caelestis*

(Solo: Rachel Haworth)

vi. *Domine, Fili unigenite*

vii. *Domine Deus, agnus Dei*

(Solo: Sophie Overin)

viii. *Qui tollis peccata mundi*

ix. *Qui sedes ad dexteram Patris*

(Solo: Clare Sutherland)

x. *Quoniam tu solus sanctus*

xi. *Cum Sancto Spiritu*

PROGRAMME NOTES

by Sarah Maxted

During the eighteenth century, Venice became a centre of synchronicity between social enterprise and musical excellence, thanks to the remarkable work of the city's four Ospedali Grandi ('great hospices'). The Ospedali were charitable institutions providing accommodation and assistance for Venice's vulnerable and destitute, each with a different specialism of care. Founded in 1522, the Ospedale degl'Incurabili housed patients with incurable diseases, then in 1528 the Ospedale di Santa Maria dei Derelitti opened its doors to the homeless. The Ospedale di San Lazzaro e dei Mendicanti was founded in 1595 as a refuge for beggars and orphans, but the oldest and most enduringly famous of these institutions in Venice was the Ospedale della Pietà (known as La Pietà), established in 1346 as an orphanage for foundlings.

The distinctive musical traditions of the Ospedali began in the sixteenth century, when young female residents were trained to sing alongside nuns in all-female liturgical choirs. Their music-making was religious but was also rendered intriguingly theatrical by church regulations which required the female singers to perform from behind a screen in a raised gallery. Gradually, the Ospedali found that high-quality liturgical music yielded greater donations from their patrons. Thus began a cycle of increasingly prestigious musical training and performances, with the Ospedali inviting prominent musicians to teach and compose new works for the resident female performers, who became widely renowned for their mysterious and angelic voices, hidden from sight. The trend reached its pinnacle in the mid-eighteenth century and was documented by philosopher Jean-Jacques Rousseau, who spent a year as secretary to the French ambassador in Venice in 1743-44:

'Every Sunday at the church of each of the four 'scuole', during vespers, motettos or anthems with full choruses, accompanied by a great orchestra, and composed and directed by the best masters in Italy, are sung in the galleries by girls only; not one of whom is more than twenty years of age. I have not an idea of anything so voluptuous and affecting as this music; the richness of the art, the exquisite taste of the vocal part, the excellence of the voices, the justness of the execution, everything in these delightful concerts concurs to produce an impression which certainly is not the mode, but from which I am of opinion no heart is secure.' (*Rousseau Confessions, Book VII*)

The German composer Johann Adolph Hasse (1699-1783) began his career as an operatic tenor in Hamburg before finding success with his own 'opera seria' compositions throughout Europe. Hasse wrote extensively for the Italian theatres of Naples, Venice, Turin and Rome, as well as working in Vienna. In 1730 he was appointed Kapellmeister at the court of Dresden. Interestingly, when Hasse was later promoted to the role of Oberkapellmeister in 1747, his former job went to Porpora, who had recently moved to Dresden from Venice. Hasse was the younger and more successful of the two composers, and the strain of this professional rivalry caused Porpora to leave Dresden just five years later. Throughout his Dresden years, Hasse continued to travel widely, and his compositions enjoyed international

popularity. During visits to Italy, his high-profile status made him an attractive composer for the Venetian Ospedali and similar institutions in Naples, from where this setting of Psalm 109, ***Dixit Dominus***, is thought to originate.

Today, the best remembered of the Ospedali maestri is Antonio Vivaldi (1678-1741). A Venetian born and bred, Vivaldi became a master of all the fashionable forms of the Italian Baroque, composing over 500 concertos and at least 50 operas. He was a multi-faceted and unconventional character: an ordained Catholic priest, notorious for his red hair and vanity, a virtuoso violinist, and an influential teacher, known for his decades of work with the female musicians of La Pietà. He first joined the Ospedale's teaching staff as a violin master in 1703 and went on to compose a vast catalogue of concertos, cantatas and sacred vocal works for La Pietà, whilst writing and staging operas as a fruitful side-line. This particular concerto was given the name ***Concerto Madrigalesco***, possibly due to the reusing of material from some of Vivaldi's other vocal works. The second movement theme is borrowed almost in its entirety from the second 'Kyrie eleison' from his *Kyrie in G minor* RV 587, and the closing material of the concerto is reworked from the finale of Vivaldi's *Magnificat in G minor* RV 61. The contour and flow of the concerto's melodies create a distinctly vocal quality to the music.

Nicola Porpora (1686-1768) was an Italian composer and preeminent singer teacher, famed for training the star castrati of the Baroque era, including Farinelli. Born in Naples, Porpora studied at the Poveri di Gesù Cristo conservatoire, before becoming a teacher there himself and composing numerous operas for the Neapolitan court. In 1725, he moved to Venice and began teaching and composing regularly for two of the Ospedali Grandi – La Pietà and Ospedale degl'Incurabili. His works from this period include no fewer than three settings of Psalm 110, including ***Dixit Dominus in G*** for upper voices, which was composed in 1745. It is written in 'salmi breve' style, meaning that the majority of the psalm text is articulated within the extended first movement, vibrantly accompanied by athletic violin semiquavers.

The ***Miserere in C minor*** was composed during Hasse's stay in Venice in either 1730 or 1735, for performance at the Ospedale degl'Incurabili or La Pietà. Musically, the piece is grand and lyrical with melodies that foreshadow an almost Mozartian style of expression. Hasse's operatic prowess shines through his impeccable vocal writing in the solo and duet movements.

Whilst primarily remembered for works such as *Le quattro stagioni* (The Four Seasons), Vivaldi composed over five hundred concertos, forty-six operas, and great numbers of choral works, sonatas and sinfonias, of which this is one. Though the composition date for ***Sinfonia No 3 in G*** is unknown, the first performance was in Dresden in 1740, just one year before Vivaldi's death.

The famous ***Gloria in D*** is one of a handful of Gloria settings Vivaldi composed for the gifted female musicians of La Pietà in around 1715. After Vivaldi's death, these works went unknown for nearly two centuries, before being rediscovered and revived in the 1930s. Vivaldi's masterpiece opens with the fizzingly celebratory *Gloria in excelsis Deo* before exploring darker, languid chromaticism in *Et in terra pax*. The soprano duet *Laudamus te* is light-hearted and charmingly communicative. Next, the solemn chorus *Gratias agimus tibi* launches a flurry of contrapuntal activity in *Propter magnam gloriam*. The soprano soloist sings in delightful partnership with the solo oboe for the radiant, rapturous aria

Domine Deus, Rex coelestis. The chorus takes up the mantle of this melodic brightness in the bouncing rhythms of *Domine, Fili unigenite*. This is followed by the reverential *Domine Deus, Angus Dei*, where the alto soloist leads the chorus in a poignant responsorial prayer, continued by the chorus with increased urgency in *Qui tollis peccata mundi*. The alto soloist then returns with determination and triumph in the aria *Qui sedes ad dexteram Patris*. For the final choruses, Vivaldi revisits the exuberant material of the first movement before concluding with a luminous and majestic double fugue.



TEXTS AND TRANSLATIONS

Dixit Dominus

Dixit Dominus Domino meo:
sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.
Virgam virtutis tuae emittet
Dominus ex Sion:
dominare in medio
inimicorum tuorum.
Tecum principium in die virtutis tuae
in splendoribus sanctorum:
ex utero, ante luciferum, genui te.
Juravit Dominus et non poenitebit eum:
tu es sacerdos in aeternum secundum
ordinem Melchisedech.
Dominus a dextris tuis:
confregit in die irae suae reges.
Judicabit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.
Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

*The Lord said unto my Lord:
Sit thou on my right hand,
until I make thine enemies
thy footstool.
The Lord shall send the rod of thy power
out of Sion:
be thou ruler, even in the midst among
thine enemies.
In the day of thy power shall the people offer
thee free-will offerings with an holy worship:
the dew of thy birth is of the womb of the morning.
The Lord sware, and will not repent:
Thou art a priest for ever after
the order of Melchisedech.
The Lord upon thy right hand:
shall wound even kings in the day of his wrath.
He shall judge among the heathen;
he shall fill the places with the dead bodies:
and smite in sunder the heads over divers countries.
He shall drink of the brook in the way:
therefore shall he lift up his head.
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.*

*Psalm 109. 1-7 (English translation: Book of Common Prayer, 1662)
Lesser Doxology (English translation: Book of Common Prayer, 1662)*

Miserere

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.

*Have mercy upon me, O God,
after thy great goodness:
according to the multitude
of thy mercies do away mine offences.
Wash me thoroughly from my wickedness:
and cleanse me from my sin.
For I acknowledge my faults:
and my sin is ever before me.*

Dixit Dominus

Dixit Dominus Domino meo:
sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.
Virgam virtutis tuae emittet
Dominus ex Sion:
dominare in medio
inimicorum tuorum.
Tecum principium in die virtutis tuae
in splendoribus sanctorum:
ex utero, ante luciferum, genui te.
Juravit Dominus et non poenitebit eum:
tu es sacerdos in aeternum secundum
ordinem Melchisedech.
Dominus a dextris tuis:
confregit in die irae suae reges.
Judicabit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.

*The Lord said unto my Lord:
Sit thou on my right hand,
until I make thine enemies
thy footstool.
The Lord shall send the rod of thy power
out of Sion:
be thou ruler, even in the midst among
thine enemies.
In the day of thy power shall the people offer
thee free-will offerings with an holy worship:
the dew of thy birth is of the womb of the morning.
The Lord sware, and will not repent:
Thou art a priest for ever after
the order of Melchisedech.
The Lord upon thy right hand:
shall wound even kings in the day of his wrath.
He shall judge among the heathen;
he shall fill the places with the dead bodies:
and smite in sunder the heads over divers countries.*

Psalm 109. 1-6 (English translation: Book of Common Prayer, 1662)

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

*Thou that takest away the sins of the world,
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.*

Greater Doxology

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

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



RESOUND

PERFORMERS

St Martin's Voices

Soprano

Ailsa Campbell
Alice Harberd
Rachel Haworth

Tenor

James Botcher
Jack Granby

Alto

Sophie Overin
Clare Sutherland

Bass

Matt Bernstein
Nathan Harrison

St Martin's Players

Violin I

Ciaran McCabe

Doublebass

Jan Zahourek

Violin II

Eleanor Parry-Dickinson

Oboe

Lydia Griffiths

Viola

Jon Thorne

Trumpet

Katie Lodge

Cello

Adrian Bradbury

Organ

Richard Tanner

Director Andrew Earis

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.

St Martin's Players is a newly established ensemble bringing together some of London's finest musicians for concerts and broadcasts from St Martin-in-the-Fields, in the heart of the city. Since their premiere performances for the Sound of St Martin's inaugural Summer Online Festival in 2020, St Martin's Players have delighted audiences with their versatility and flair in programmes ranging from Haydn's *Nelson Mass* to Copland's *Appalachian Spring*. Through these performances, they have played a key role in the reimaging of concerts from St Martin's during the period of Covid-19 and lockdown, bringing digital engagement to the fore and championing creative programming and fresh musical arrangements.

Highlights have included concerts in collaboration with renowned broadcaster and author Zeb Soanes, as well as recording the Christmas Morning broadcast for BBC Radio 4 in December 2020. St Martin's Players also perform regularly in close partnership with St Martin's Voices, infusing larger scale choral works with chamber music vibrancy, including a special performance of Vivaldi's *Gloria* in its original arrangement for upper voices.



Andrew Earis

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*.

RESONANCE

Our beautiful **online summer concerts** are available throughout the summer until the end of August, with performances ranging from family-friendly concerts, to divine acapella voices, sung by St Martin's Voices and concerts from our Crypt, presented by Simon Russell Beale. Whatever your preference there is something for you.

All of the concerts from St Martin's are streamed through our online platform, StMartins.Digital, and are available to watch as many times as you like until 31 August. Tickets range from £5 – £10 and are sent immediately to your email with an access link to watch on TV or PC – perfect for an evening in!

Distinguished Visiting Artists



The Hermes Experiment

Available online until Wednesday 28 July

**I Fagiolini:
The ache, the bite and the banger**
Available online until Friday 30 July



Concerts from St Martin's Voices



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

Available online until Tuesday 31 August

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

Available online until Tuesday 31 August





Brahms Requiem

Available online until Tuesday 31 August

Vivaldi and the Ospedale della Pietà

Available online until Tuesday 31 August



Voices in the Crypt

St Martin's Voices with Simon Russell Beale

Available online until Tuesday 31 August



Shall I compare thee to a Summer's day

Love bade me welcome

Long live fair Oriana

Family Concerts

The Wind in the Willows

Available online until Tuesday 31 August



Paddington Bear's First Concert

Available online until Tuesday 31 August

Peter and the Wolf

Available online until Tuesday 31 August



Organ Recitals

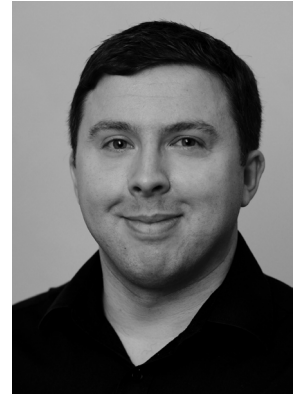


Rachel Mahon

Available online until Tuesday 31 August

Ben Giddens

Available online until Tuesday 31 August



RESOUND

Throughout the coronavirus pandemic, our spirit has stayed strong. Our services didn't stop and nor did our music. We're delighted to bring you the St Martin's Voices this evening (or whenever you choose to watch). We hope you'll be inspired to join the campaign to keep our spirit alive and our music playing on.

As we look forward with hope and imagination, we're beginning to bring even more people together – through faith, music, friendship and solidarity. Because that's the spirit of St Martin's.




Please donate today to help keep our spirit alive
www.smitf.org/give

Join the campaign to keep our spirit alive

Please donate £3
Text 'SPIRIT 3' to 70460
(texts cost £3 plus one standard rate message)

Or donate any amount online at
smitf.org/support-us

Texts cost £3 plus one standard rate message and you'll be opting in to hear more about our work and fundraising via telephone and SMS. If you'd like to give £3 but do not wish to receive marketing communications, text SPIRITNOINFO 3 to 70460.

 @stmartins_music
 St Martin's Music
 @stmartins_music

St Martin-in-the-Fields, Trafalgar Square, London, WC2N 4JJ



RESOUND