

St  
Martin  
in  
the  
Fields

# VOICES *In The* CRYPT

*Long live fair Oriana*

*St Martin's Voices  
with Simon Russell Beale*

St Martin-in-the-Fields  
Trafalgar Square  
London  
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[www.smitf.org](http://www.smitf.org)

Available to watch as many times as you like until Wednesday 21 July 2021

## PROGRAMME

Pastime with good company – King Henry VIII (1491-1547)

*The Sovereign Beauty – Edmund Spenser (c.1552-1599)*

### ***‘The Triumphs of Oriana’ for Queen Elizabeth I***

All creatures now are merry minded – John Bennet (c.1575-c.1614)

Fair Oriana, beauty’s Queen – John Hilton (c. 1599-1657)

*Lady on the silver throne – Edmund Gosse (1848-1928)*

### ***Choral Songs for Queen Victoria***

For all the wonder of thy regal day – Frederick Bridge (1844-1924)

Who can dwell with greatness – C.H.H. Parry (1848-1918)

*The Reawakening – Walter de la Mare (1873-1956)*

### ***‘A Garland for the Queen’ for Queen Elizabeth II***

The Hills – John Ireland (1879-1962)

White-Flowering Days – Gerald Finzi (1901-1956)

*The Crown – Carol Ann Duffy (b.1955)*

Ave Regina Caelorum – Cecilia McDowall (b. 1951)

## PROGRAMME NOTES

*by Sarah Maxted*

The British monarchy has a long history of musical excellence and patronage. Since the Middle Ages, the Chapel Royal has employed musicians to serve the liturgical needs of the royal family and through this institution came many influential composers, including Tallis, Byrd and Purcell. Kings Henry V and Henry VIII were rulers who not only commissioned music, but also performed and composed themselves. Furthermore, the pomp of coronations and royal weddings has long provided a significant platform for the nation's great composers and musicians. This concert programme is centred around three collections of music dedicated to Britain's female monarchs: Queens Elizabeth I, Victoria and Elizabeth II. Each collection showcases the musical prowess of its era, along with changing ideas about patriotism and regality.

***Pastime with good company*** is an exuberant song written by King Henry VIII (1491-1547) in praise of leisure and diversion. As a nobleman and monarch of the Renaissance era, Henry VIII would have been expected to master a host of accomplishments, including hunting, poetry, singing, dancing, and composing music. The oldest manuscript of the song is from a collection of fourteen works 'By the King's Hand' dating from around 1513, early in Henry's reign.

His daughter, Queen Elizabeth I was also a keen musician. She played the lute and virginal and considered it essential that all the nobles of her court were skilled in singing, playing and dancing. In 1601 Thomas Morley, a composer and Gentleman of the Chapel Royal, published a collection entitled *The Triumphs of Oriana*. Dedicated to Elizabeth, it contained English madrigals by twenty-three leading composers, each concluding with the refrain, "Then sang the shepherds and nymphs of Diana: Long live fair Oriana". This celebrated the queen's likeness with both Oriana, a regal heroine of chivalric romance, and Diana, the Roman goddess of chastity.

***All creatures now are merry minded*** is playful and rhythmic, rich with repetition and melismatic word-painting. The composer John Bennet (c.1575- c.1614) had published an earlier volume of madrigals in 1599, constituting an influential part of the English madrigal canon.

***Fair Oriana, beauty's Queen*** was contributed by John Hilton (c.1569-1608), an organist and composer of primarily sacred music, whose son was also a successful composer and, confusingly, also named John Hilton! His madrigal setting is nuanced and filled with light-hearted wordplay, including a sustained soprano high G sung on the word "long" in the penultimate phrase.

The next pair of works are from *Choral Songs* in honour of Her Majesty Queen Victoria, a collection of thirteen choral pieces written by British composers in celebration of Queen Victoria's 80th birthday in 1899. The project was proposed and corralled by Sir Walter Parratt, who had been made the Master of Queen's Music in 1893 and maintained the role during the subsequent reigns of Edward VII and George V.

***For all the wonder of thy regal day*** is a setting of a grandiose poem by Robert Crewe-Milnes (1858-1945), an aristocratic politician and writer. The composer Frederick Bridge (1844-1924) was a distinguished English musician and lecturer. Bridge held the position of organist and master of the choristers at Westminster Abbey for more than forty years, and his compositional output included a variety of cantatas and dramatic choral works, alongside anthems and part-songs.

Charles Hubert Hastings Parry (1848-1918) was one of the most renowned composers of the Victorian era and his works, including the hymn *Jerusalem* and anthem *I was glad*, resound with patriotism. The text for ***Who can dwell with greatness?*** was contributed by Plymouth-born poet Henry Austin Dobson (1840-1921). It praises Victoria's imperial might, longevity, humility and even her greatness as a widow since the death of her beloved Alfred, "Greater still as woman, greatest in thy tears!"

When Queen Elizabeth II was crowned in 1953, composers looked to the historical precedent of Elizabeth I's *Triumphs of Oriana* for inspiration. The resulting collection was *A Garland for the Queen*, ten pieces by contemporary British poets and composers. One of the joys of hearing these royal dedications side-by-side is the opportunity to observe how literary fashions have changed over the centuries. There is a great contrast between the allegorical flattery of Elizabethan age, the overt adulation of the Victorians, and the more subtle metaphors employed by these twentieth century poets.

***The Hills*** was contributed to the collection by John Ireland (1879-1962). At the time, Ireland was retired from his former teaching work at the Royal College of Music and had largely stopped composing, but he made an exception for this broad and contemplative choral piece. The poem by James Kirkup (1918-2009) is a glorious depiction of the natural beauty of Britain, filled with admiration for the humble but formidable endurance of the landscape.

The music of Gerald Finzi (1901-1956) is intricately connected with rural life and the British landscape. His other vocal works include settings of Thomas Hardy and William Wordsworth, so in the poem ***White-Flowering Days*** by Edmund Blunden (1896-194) Finzi found a kindred appreciation for "Old England of the shires". The music moves swiftly between different colours and moods, from vibrant fanfares to dreamy reflection when the text references Avalon, a luscious isle of Arthurian legend.

To conclude on a contemporary note, ***Ave Regina caelorum*** is taken from *Choirbook for the Queen*, a collection of 44 modern anthems commissioned by Prince Charles for Queen Elizabeth II's Diamond Jubilee in 2012. The composer Cecilia McDowall (b. 1951) describes her work as a "gentle and lyrical response" to the text in praise of the Virgin Mary, Queen of the Heavens.

## TEXTS AND TRANSLATIONS

### **Pastime with good company**

I love, and shall until I die.  
 Gruch who lust but none deny,  
 So God be pleas'd thus live will I.  
 For my pastance,  
 hunt, sing, and dance,  
 my heart is set  
 All goodly sport,  
 for my comfort,  
 who shall me let?

Youth must have some dalliance,  
 of good or ill some pastance.  
 Company methinks then best,  
 all thoughts and fancies to digest.  
 For idleness,  
 is chief mistress  
 of vices all  
 Then who can say  
 but mirth and play  
 is best of all.

Company with honesty,  
 Is virtue, vices to flee.  
 Company is good and ill,  
 but every man hath his free will.  
 The best ensue,  
 the worst eschew,  
 my mind shall be  
 Virtue to use,  
 vice to refuse,  
 thus shall I use me.

**The sovereign beauty** which I do admire,  
Witness the world how worthy to be praised:  
The light whereof hath kindled heavenly fire  
In my frail spirit, by her from baseness raised;  
That being now with her huge brightness dazed,  
Base thing I can no more endure to view;  
But looking still on her, I stand amazed  
At wondrous sight of so celestial hue.  
So when my tongue would speak her praises due,  
It stopped is with thought's astonishment:  
And when my pen would write her titles true,  
It ravish'd is with fancy's wonderment:  
Yet in my heart I then both speak and write  
The wonder that my wit cannot endite.

*Edmund Spenser (c.1552/53-1599)*

**All creatures now are merry minded,**  
The shepherd's daughters playing,  
the nymphs are falalaing.  
Yon bugle was well winded.  
At Oriana's presence each thing smileth.  
The flow'rs themselves discover,  
Birds over her do hover,  
Music the time beguileth,  
See where she comes,  
with flow'ry garlands crowned,  
Queen of all queens reknowned.  
Then sang the shepherds and nymphs of Diana,  
"Long live fair Oriana!"

**Fair Oriana, beauty's queen,**  
Tripped along the verdant green.  
The fauns and satyrs, running out,  
Skipped and danced round about.  
Flora forsook her painted bow'rs,  
And made a coronet of flow'rs.  
Then sang the nymphs of chaste Diana:  
Long live fair Oriana.

**Lady on the silver throne,**  
Like the moon thou art to me,  
Something bright, august and lone,  
Infinite in mystery;  
How can I, a pilgrim, sing  
Such a dazzling, distant thing?

But the moon came down to earth,  
Wiping tears from humble eyes;  
Thou dost bend to grief and mirth,  
Woman in thy smiles and sighs;  
Empress, take the human praise  
That a subject dares not raise.

*Edmund Gosse (1849-1928)*

**For all the wonder of thy regal day**  
Golden content, and Freedom that can dare  
To covet not, nor shun a grander sway  
And knowledge soaring to a loftier air  
We bend to Thee that thou has been  
Of sea and land illustrious Queen.

But rather for the mind that can rejoice  
With all our joy, and strive as we have striven  
Ripe human counsel, and the nearer voice  
Of comfort to the lowly mourner given –  
We cling to this that thou has been  
In heart and home our Mother Queen.

*Robert Crewe-Milnes (1858-1945)*

**Who can dwell with greatness?** Greatness is too high;  
Flowers are for the meadow, suns are for the sky;  
Ah! but there is greatness in this land of ours,  
High as is the sunight, humble as the flowers.

Queen, of thee the fable! Lady, thine the fate!  
Royal, and yet lowly, lowly, and yet great;  
Great in far dominion, great in pomp of years,  
Greater still as woman, greatest in thy tears!

*Henry Austin Dobson (1840-1921)*

### ***The Reawakening***

Green in light are the hills, and a calm wind flowing  
Filleth the void with a flood of the fragrance of spring.  
Wings in this mansion of life are coming and going;  
Voices of unseen loveliness carol and sing.

Coloured with buds of delight the boughs are swaying;  
Beauty walks in the woods, and wherever she rove  
Flowers from wintry sleep, her enchantment obeying,  
Stir in the deep of her dream, reawaken to love.

Oh, now begone sullen care!—this light is my seeing;  
I am the Palace, and mine are its windows and walls;  
Daybreak is come, and life from the darkness of being  
Springs, like a child from the womb, when the lonely one calls.

*Walter de la Mare (1873-1956)*

### ***The Hills***

How calm, how constant are the hills!  
How green and white and golden in the summer light!  
Their lakes, their leaping wells are bright  
With flower, leaf, and rain,  
And their profounder rivers run  
From rocks that are the altars of the sun.

How calm, how constant are the hills!  
Our time's dark gale of ice and fire  
Thunders around them, but removes them never.  
No tempest overthrows their strong humility.  
They are both god and temple,  
And their stones are holy, the earth's enduring thrones.

How calm, how constant are the hills!

*James Kirkup (1918-2009)*

**Now the white-flowering days,**  
The long days of blue and golden light,  
Wake nature's music round the land; now plays  
The fountain of all sweetness; all our ways  
Are touched with wonder, swift and bright.

This is the star, the bell  
While fields of emerald rise, and orchards flower  
Brown nooks with white and red, this is the spell  
Of timeless dream; Avilion, happy dell!  
The legendary, lovely bower.

Now the bold children run  
By wild brooks and woods where year on year  
Tall trembling bluebells take their stand; now none  
Is bloomless, none quite songless; such a sun  
Renews our journey far or near.



Old England of the shires,  
Meadowy land of heath and forest ground  
And lawny knoll, land of gray towers and spires,  
Fairly thy season sings our hearts' desires  
Fulfilled in queenly beauty youngly crowned.

*Edmund Blunden (1896-194)*

### **The Crown**

The crown translates a woman to a Queen –  
endless gold, circling itself, an O like a well,  
fathomless, for the years to drown in – history's bride,  
anointed, blessed, for a crowning. One head alone  
can know its weight, on throne, in pageantry,  
and feel it still, in private space, when it's lifted:  
not a hollow thing, but a measuring; no halo,  
treasure, but a valuing; decades and duty. Time-gifted,  
the crown is old light, journeying from skulls of kings  
to living Queen.

Its jewels glow, virtues; loyalty's ruby, blood-deep; sapphire's ice  
resilience; emerald evergreen;  
the shy pearl, humility. *My whole life, whether it be long  
or short, devoted to your service.* Not lightly worn.

*Carol Ann Duffy (b. 1955)*

**Ave, Regina caelorum,**  
ave, Domina angelorum,  
salve, radix, salve, porta  
ex qua mundo lux est orta.  
Gaude, Virgo gloriosa,  
super omnes speciosa;  
vale, o valde decora  
et pro nobis Christum exora.

*Hail, Queen of the heavens,  
Hail, Mistress of angels  
Hail, root of Jesse, hail, gate of heaven  
From whom the light came into the world.  
Rejoice, glorious Virgin,  
Favoured above all women;  
Farewell, o truly glorious one  
And intercede with Christ for us.*

*Marian Antiphon*

## PERFORMERS

### St Martin's Voices

**Soprano** Hilary Cronin and Isabella Gibber

**Alto** Sophie Timms

**Tenor** Thomas Perkins

**Bass** George Cook and Nathan Harrison

**Simon Russell Beale** Reader

**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.*

*This concert was pre-recorded on Friday 12 March 2021 and edited together before broadcast. 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. Set across six themed weekends running from 20 May to 30 June 2021, the series offers a mix of live in-person audience events together with online content all from the beautiful surroundings of St Martin-in-the-Fields church.

Explore our range of in-person and online events by visiting the links below.



## **St Martin's Voices: Brahms Requiem**

In-person, Thursday 20th May, 7.00pm

Online, from Tuesday 25 May, 7.30pm

## **Rachel Podger: The Guardian Angel**

In-person, Friday 21 May, 7.00pm

Online, from Monday 24 May, 7.30pm



## **Academy of St Martin in the Fields**

### **Chamber Concert: Mozart and Janáček**

In-person only, Saturday 22 May, 12.30pm

## **St Martin's Voices and Will Todd Ensemble:**

### **Songs of Love**

Online only, Friday 28 May



## **Soul Sanctuary Gospel Choir: Joyful Noise**

In-person, Saturday 29 May, 4.00pm and 6.00pm

Online, from Tuesday 1 June, 7.30pm

## **Art Deco Trio: Gershwinicity**

In-person only, Monday 31 May, 3.00pm





### **Academy of St Martin in the Fields: Miniatures**

In-person, Thursday 3 June, 7.00pm

Online, from Tuesday 8 June, 7.30pm

### **Benson Wilson and Julian Drake**

In-person, Saturday 5 June, 7.00pm

Online, from Monday 7 June, from 7.30pm



### **St Martin's Voices: Brahms Liebeslieder Waltzes**

In-person, Friday 11 June, 7.00pm

Online, from Tuesday 15 June, 7.30pm

### **Academy of St Martin in the Fields Chamber Concert: Duets, Trios and Quartets**

In-person only, Saturday 12 June, 12.30pm



### **Quartet for the End of Time:**

#### **Melvyn Tan and Friends**

In-person, Saturday 19 June, 7.00pm

Online, from Tuesday 22 June, 7.30pm

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

In-person, Monday 21 June, 7.00pm

Online, from Wednesday 23 June, from 7.30pm



### **I Fagiolini: The ache, the bite and the banger**

In-person, Thursday 24 June, 7.00pm

Online, Wednesday 30 June, 7.30pm



## **The Hermes Experiment**

In-person, Friday 25 June, 7.00pm

Online, from Monday 28 June, 7.30pm

## **Vivaldi and the Osperia del Pieta**

In-person, Saturday 26 June, 7.00pm

Online, from Tuesday 29 June, 7.30pm



## **Other online events**

**Voices in the Crypt**, available online only from Saturday 22 May

*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**

Online only, from Saturday 22 May



**The Wind in the Willows**

Online only, from Monday 31 May



## Organ Recitals

**Rachel Mahon & Ben Giddens**

Online only

Available from Saturday 26 June



## **Free, non-ticketed events**

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



**Standing as I do before God**, Sunday 23 May

**With thee there is light**, Sunday 30 May

**Choral Miniatures**, Sunday 6 June

**Innocence and Experience**, Sunday 13 June

**The Passing of the Year**, Sunday 20 June

**In youth is pleasure**, Sunday 27 June

### **St Martin's Chorus: Music for joy and living**

In-person only, Saturday 26 June, 12.30pm



### **Festival Evensong with the Choir of St Martin-in-the-Fields**

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

As the impact of COVID-19 continues, we need people like you to keep supporting us and helping the musicians we work with.

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