



ST. LUKE IN THE FIELDS
487 HUDSON ST. NYC 10014

The Choir of St. Luke in the Fields
David Shuler, *Director of Music*

Thursday, February 13, 2025 at 7:30 p.m.
Pre-Concert Lecture in Laughlin Hall by Dr. Raymond Erickson at 6:30 p.m.

Kings of the Earth, Queen of Heaven
Music of Pierre de Manchicourt (c. 1510-1564)

Please silence cell phones and other electronic devices.
The concert will be performed without intermission.
Please hold applause until the end of the concert.

PROGRAM

Reges terrae

Missa Reges terrae: *Kyrie & Gloria*

Caro mea

Missa Reges terrae: *Credo*

Audivi vocem de caelo

Missa Reges terrae: *Sanctus & Benedictus*

Ne reminiscaris, Domine

Missa Reges terrae: *Agnus Dei*

Regina caeli

THE CHOIR OF ST. LUKE IN THE FIELDS

Soprano

Aani Bourassa
Melissa Fogarty
Adrienne Lotto
Ava Pine

Alto

Catherine Hedberg
Kate Maroney
Elizabeth Merrill

Tenor

Chris Carter
David Root
Gregório Taniguchi
Christopher Preston Thomson

Bass

Will Berman
Phillip Cheah

“One of the city’s finest classical choirs.” (*Time Out NY*), the Choir of St. Luke in the Fields is the professional vocal ensemble in residence at the Episcopal Church of St. Luke in the Fields in New York City. As part of the liturgy at St. Luke’s Church, the Choir regularly performs masses and motets that date from the fifteenth century to the present. The Choir has presented numerous NYC premieres, both of new works (Arvo Pärt’s *Berliner Messe* and *Missa Sillabica* and Dan Locklair’s *Brief Mass*) and older works (the North American premiere of Georg Philipp Telemann’s *St. Matthew Passion* of 1746 and the New York premiere of C.P.E. Bach’s *St. Matthew Passion* of 1769). The Choir is known for its historically informed performances of early music. *The New York Times* said in 2011, “Both as an ensemble and as individual soloists, the members of the Choir of St. Luke in the Fields were consistently admirable.” *Early Music America* wrote that the Choir “maintains a full schedule of early music services ... as well as concert performances known for their adventuresome programming and intimate scale.”

THE LECTURER

Raymond Erickson, Professor Emeritus of Music at Queens College (where he lectured on medieval and renaissance music, among other things) and the CUNY Graduate Center, has been a frequent pre-concert lecturer for many New York musical organizations, including Lincoln Center and St. Luke in the Fields, and has written program notes for Carnegie Hall. A well-traveled harpsichordist and pianist who has taught historical performance practice for more than forty years, he is the author or editor of four books. In 2014, he performed the first solo harpsichord recitals on major stages in Beijing and Wuhan, and in 2017 he had a six-city tour of performances, lectures, and master classes in China and Taiwan, including a sold-out all-Bach recital in Beijing's Forbidden City Concert Hall, a program he repeated later that year as a benefit for the music program at St. Luke in the Fields. His current research focuses on the performing history of Bach's violin Ciaccona, on which subject he has published several articles. He also teaches harpsichord part-time at the Bard College Conservatory of Music.

PROGRAM NOTES

Petre tamen, Phoebi vel certent iudice, vincis,
Et tua nescio quid cantio majus habet
Cui dulcedo omnis, cedant et pocula divum
Si quid et Ambrosia dulcius esse potest
Haec sunt fida tui studii monumenta, nec ullam
Invida posteritas et habitura parem.

*But, my Pierre, let them have a contest, even with Phoebus (Apollo) as judge,
and you will emerge victorious.*

*Your music has something great in it, second to no charm, not even
to the goblets of the gods,*

If there can be anything more sweet than ambrosia.

These are faithful memorials of your pain,

And envious ages to come are not likely to have an equal.

Gilles de Sermisy - 1539

Pierre de Manchicourt has emerged at last from the shadows and taken his place among the group of Franco-Flemish composers who dominated the European musical scene during the second third of the 16th-century. His name, now included on a list of luminaries that includes Jacobus Clemens non Papa, Thomas Crecquillon, and Nicolas Gombert, adds to the portrait of those significant composers who held prestigious positions during the lives and reigns of Charles V and Philip II. Manchicourt was active in Burgundy and Spain, had many of his motets and chansons published during his lifetime, and was considered one of the most famous composers of his time. The majority of his works were published by Pierre Attaignant, who included his music in no less than fifteen of his collections. In 1539, Attaignant devoted his fourteenth book of motets entirely to Manchicourt, an unusual feat in an age when most motet collections featured a variety of composers. The collection was immensely popular and was reprinted in 1545. By 1600, Manchicourt was largely forgotten.

So what happened to him? Most likely a combination of things: Manchicourt's compositional style had a relatively short life span and was already old-fashioned by 1570. It was completely outmoded by the end of the 16th century. The new philosophies of the counter-reformation were influencing composers and defining new trends and styles in the composition of church music while at the same time, royal patrons such as Philip II eagerly embraced the liturgical reforms emerging from the Council of Trent. Those reforms, combined with his interest in a hands-on approach to musical management issues within his chapel, led Philip to search out and collect music by more modern composers like Guerrero, Rogier, and Victoria. Additionally, Manchicourt's tenure in Philip's Court Chapel—the famed *Capilla Flamenca*—was tragically short, which may not have allowed Manchicourt sufficient time to leave a more remarkable legacy of more modern works. That some of the music from his years with Philip remains unedited may allude to the rapidity with which his compositions were stored and forgotten.

Manchicourt was born around 1510 in Bethune in the French speaking part of Flanders. He was educated and trained as a chorister at the cathedral at Arras, and by 1539, was director of the choir at the cathedral in Tours and in 1545 appointed *Maître de Chapelle* at the cathedral in Tournai. In 1556, he was made a canon at Arras, an honor bestowed upon him by Bishop Antoine Perrenot de Granvelle, Secretary of State to Charles V and later to Philip II. The details of his birth and early life are known only from the dedications of several anthologies with indicators such as *Petri Manchicurtii Bethunii inclite* (Renowned Pierre de Manchicourt of Bethune,) *P. de Manchicourt insignis Ecclesie Turonnensis* (Distinguished P. de Manchicourt of the church at Tours,) and *praefecto nunc Ecclesie Attrebatensis* (at present in charge of the church at Arras).

In addition to his political responsibilities, Bishop de Granvelle was an important patron of the arts. He used his knowledge, taste, and influence by making recommendations for musical appointments and was likely the man responsible for introducing Manchicourt to Philip II. In 1554, Manchicourt dedicated a collection of motets to the Bishop, which included the motet *Audivi vocem de caelo* heard on this evening's program. Granvelle was also deeply involved in the negotiations preceding the ill-fated marriage of Philip and Mary Tudor that same year. Apparently, Philip did not hold a grudge, as he hired Manchicourt as director of his Flemish Chapel in 1559 after the death of its incumbent, Nicolas Payen.

In managing his musical household, Philip was an apt administrator as well as a musical aficionado. After the death of his mother, Isabel of Portugal, in 1539, his father, Charles V, divided her musical staff—the Castilian *ministriles*—between Philip and the *infantas* Maria and Juana. The addition of Spanish musicians augmented Philip's existing musical forces, creating parallel institutions rivaling the musical complement of the Imperial court of Charles himself. In the later years of Charles' life, as his health began to deteriorate, he turned over more and more of the responsibilities of state to Philip. Philip needed a retinue that reflected his position, and an important component of that retinue was musical. In 1548, Charles V issued an order that Philip's chapel should follow the Burgundian model, and it was this chapel that accompanied the young prince on a grand tour of Flanders and Germany. It seems that Charles hoped that consistency of image would make some of his more unruly subjects more amiably disposed toward his son. The Castilian institution remained home to the greater part of his *capilla*, but, by the time of his marriage to Mary Tudor, most of the singers had transferred to the smaller Burgundian Chapel, the *Capilla Flamenca*. When Charles V abdicated in 1556, Philip inherited the lands and titles of the Spanish Hapsburgs, while the Austrian portion went to Charles's brother Ferdinand. Almost immediately, Philip reorganized his father's musical forces, combining them with his own.

Manchicourt's motet writing falls into three groups, mainly relative to three periods in his life: the earliest motets, found in the 1539 Attaingnant anthology, show residual influences of Ockeghem; the middle period, when Manchicourt was associated with Granvelle and the Cathedral at Arras, a marked preference for pervasive imitation; and the late motets, those coming from his last years with Philip, a more forward-thinking approach, particularly in relation to text. In the years prior to Charles V's abdication, from about 1554, Philip had his court in Flanders, where he remained until 1559. It was there that he hired Manchicourt, who then went with him to reestablish the court at El Escorial. Philip, ever the connoisseur, had almost certainly begun collecting volumes of printed music, and in Flanders, he was in close proximity to the major printing houses of Attaingnant and Phalèse. *Caro mea, Regina caeli*, and *Ne reminiscaris*

predate Manchicourt's years with the *Capilla Flamenca*, printed by Attaignant in 1535, 1539, and 1545 respectively. *Audivi vocem* printed by Phalèse and *Reges Terrae*, dated by the scribe Anthonius de Blauwe as 1549, survives in a manuscript in Brussels, belonging to the years in which Manchicourt was closely associated with Bishop Granvelle, who lobbied for Manchicourt's appointment to Philip's chapel. The stylistic progressions, subtle as they are, all maintain that Manchicourt's style was about more than painting a colorful musical canvas. He was attracted equally by the intricacy of the vocal lines and the overall "wall of sound" they created. Yet, he still eloquently set carefully selected texts that he found theologically significant in contrasting solid homophonic chords. His changes of color are inarguably varied and elegant, and the sheer weight, created by his apparent preference for five and six-voice writing, has left a remarkable collection of works.

Manchicourt died in 1564. Younger composers like Vaet, Lassus, and Rogier followed the musical fashion of the times, retaining their characteristic Franco-Flemish tonalities while embracing a more modern declamatory style. They replaced almost overnight the now virtually outmoded fashion of pervasive imitation, leaving Manchicourt's compositions to languish in the Convent Library of Montserrat until the 20th century. If Manchicourt had lived longer, he too might have embraced these new styles. Nine double-choir psalms are still to be edited, but the poor condition of the only known source has made this task difficult. Philip's predilection for polychoral music makes it likely that he himself urged his *maestro* in that direction.

The source motet for the mass ordinary *Reges Terrae* predates the mass by several years. The text is a paraphrase of Matthew 2:2 and 2:11, two verses of the Gospel reading for the Feast of the Epiphany. *Reges* is a straight forward two-section motet. The first section opens with the striking fifths in all parts, with both sections seemingly sharing the same *Alleluia*. At first glance, the motet might appear typical, even conventional in its *ab-cb* form, but a closer examination finds a much more interesting interior architecture. Manchicourt is adept at interweaving his melodic lines so that it is often impossible to determine where one leads into another, making it sound like it is all coming from the same voice - quite a feat if the musical line begins in the bass and works its way up to the soprano as it does at the beginning of the second section. The *Alleluia* has some subtle variations that distinguish the second from the first, most clearly seen in the final phrases of both.

Caro mea is one of Manchicourt's loveliest works. It is a joyful and occasionally playful setting of the Gospel reading for the feast of Corpus Christi (John 6: 56-57, 59). Evidence of its contemporary popularity is the sublime parody mass setting by Jacobus Clemens non Papa (c.1510- 1555/6), who also had an association with the Hapsburg court during his career. It is clear what inspired Clemens to set his mass on this particular work; the motet's lush harmonies and eloquent text setting vividly capture the ecstatic devotion central to the Corpus Christi celebration, both in the 16th century and today. The text *vivet in aeternam* concludes both sections of the motet. The first time is set in duple meter. Concluding the second section, Manchicourt impressively resets the same notes to an unusually exuberant forward-moving triple meter. The resulting sense of movement and urgency bring the motet to a rapturous finish.

Regina caeli, the Marian antiphon for Eastertide, is a relatively early work published in the first Attaignant collection in 1536. One of the great joys of researching this repertoire is uncovering the musical treasures concealed beneath the surface. *Regina* contains an interesting rubric written by Manchicourt himself: Canon: *Sans souspirer ne chantez pointz*. It instructs the

singers to leave out the minimum rests, the equivalent to a half rest in the original notation, and not to sing the dots – known as *poinctz* to 16th-century singers. With the rests and dots eliminated, the structure of the canon reverses position during the course of the motet. The result is a striking syncopated duet between the two highest voices in the rhythmic patterns as the two parts move past one another. An examination of the score clearly shows the second cantus part overtaking the first cantus part.

The penitential antiphon *Ne reminiscaris* is one of Manchicourt's most evocative works and the only work on this program for four voices. The text recited before and after the Seven Penitential Psalms during Lent is also associated with the third Saturday in September, according to the *Liber Usualis*. Manchicourt's setting is remarkable for his close attention to the setting of *Parce Domine* in striking homophonic chords emerging from a heart-wrenching texture of imitative part writing.

Similarly, the phrase *quem redemisti pretioso sanguine tuo*—"whom you redeemed with your most precious blood"—reflects the theme of Christ's sacrifice by His blood for the salvation of all.

Audivi vocem is contained in the collection of five and six voice motets published by Phalèse in 1554 and dedicated to Manchicourt's patron Bishop Granvelle. There is some discussion that this may have been one of the pieces used as an introduction of sorts, to show Philip the remarkable proficiency of Manchicourt's abilities. *Audivi* is unique on this evening's program in Manchicourt's treatment of the alto II part as an ostinato – a short repeated phrase - which repeats the text, *Omnes sancti intercede pro nobis* - "all ye holy ones, intercede for us", throughout the motet.

The *Missa Reges terrae* is undoubtedly from the years during which Manchicourt was employed by Philip. It is preserved in two sources: one in Flanders and the other in the Library of the Monastery of Montserrat in Spain. The manuscript Montserrat 772, which includes three other late masses and may very well be in Manchicourt's hand, is dated 1560 and reads at the beginning: *Petre de Manchicourt regies capelle magistro*. (Pierre de Manchicourt, master of the King's Chapel). The *Missa Reges terrae* is a glorious setting full of thematic invention, offering Manchicourt ample opportunity for creative redistribution and expansion of source material and motifs. Manchicourt opens each movement with the same series of semibreve fifths as the motet. At the same time, the inner vocal lines are more subtle, reassigning lines to different voices and embellishing the thematic material. The beginning pages of the *Credo* and *Sanctus* are easily identifiable examples. He also employs an especially interesting way of quoting sections of the motet, using the motifs to punctuate or change the mood or color of a particular section. Of special interest is the rendering of the notes on the text *ubi est qui natus est* in the motet into the *Christe eleison* and the *Pleni sunt*. Both the section in the motet and its corresponding quotes are carefully placed within the context of the mass, leading both performer and conductor to dramatic mood changes. The two-section *Gloria*, dense and rich, provides some excellent opportunities to explore Manchicourt's harmonies in the slow sections particularly at *Qui tollis peccata mundi*, and ending with a resounding *Amen* in triple meter, one of the composer's favorite musical tools. The *Credo* in three sections also ends with an extraordinary *Amen*, and unlike many settings of this occasionally problematic text, it never descends into verbosity. The *Sanctus* is incredibly lush, and the contrasting trio sections, *Pleni sunt* and *Benedictus*, scored for SSA and ATB respectively, are magnificently punctuated by an expressively urgent *Hosanna*.

This provides another opportunity to introduce a triple meter, similar to the *Gloria*, which departs from the more strictly adhered-to parody in other sections. Interestingly, Manchicourt only composed a single "Agnus Dei," and he chose to maintain the six-voice texture of the mass instead of expanding to eight, concluding the work with a satisfying sense of musical unity.

It is easy to be seduced by the beauty and challenge of these compositions. The inner harmonic and rhythmic architecture of the six or eight voices, the surprising dissonances, the daunting yet satisfying acrobatic phrases, and the sheer loveliness of experiencing in an intimate way how all these components work joyously together makes this music a delight to perform. Manchicourt, at last, has been discovered and appreciated. Even after all this time, and the lengthy exile into obscurity, his music remains as magnificent and evocative today as it undoubtedly was at the court of Philip II.

John Bradley

TEXTS AND TRANSLATIONS

Reges terrae congegati sunt, convenerunt in unum decentes eamus in Judeam et inquiramus: Ubi est qui natus est Rex magnus, cuius stellam vidimus? Alleluia. Et venientes venerunt puerum cum Maria matre eius, et procedentes adoraverunt eum, offerentes aurum, thus et myrrham. Alleluia.

Kyrie eleison
Christe eleison.
Kyrie eleison.

Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex cælestis, Deus Pater omnipotens. Domine fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

Caro mea vere est cibus,
et sanguis meus vere est potus:
qui manducat meam carnem,
et bibit meum sanguinem,
vivat in aeternum.
Hic est panis qui de caelo descendit
non sicut manducaverunt patres
vestri manna in deserto et mortui sunt
qui manducat hunc panem
vivat in aeternum.

The kings of the earth were united, agreeing with one voice there in Judea and inquiring: Where is he who is born the great King, whose star we have seen? Alleluia. And entering, they found the child with Mary his mother, and falling down they adored him offering him gold, frankincense and myrrh. Alleluia.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

Glory to God in the highest, and peace to his people on earth. We praise you, we bless you, we worship you, we glorify you, and we give thanks to you for your great glory. Lord God, heavenly King, God the Father almighty. Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, who takes away the sins of the world, have mercy on us. You that take away the sin of the world: receive our prayer. You are seated at the right hand of the Father: have mercy on us. For you alone are the Holy One; you alone are the Lord; you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

*My flesh is meat indeed,
and my blood is drink indeed :
he that eateth my flesh
and drinketh my blood,
shall live forever.
This is the bread that came down from heaven.
Not as your fathers did eat
manna in the desert, and are dead.
He that eateth this bread,
shall live forever.*

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria iudicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem. Qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

Audívi vocem de caelo, tanquam vocem tonitruí magni. Allelúia. Regnabit Deus noster in aetérnum. Alleluia. Quia facta est salus et potéstas Christi eius. Allelúia.

Et vox de throno exívit, dicens: Laudem dícite Deo nostro, omnes sancti eius, et qui tímétis Dóminum, pusílli et magni. Allelúia.

Cantus firmus: Omnes sancti, intercédite pro nobis.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

I believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen. I believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father. Through him all things were made. For us and for our salvation he came down from heaven: by the power of the Holy Spirit he became incarnate from the Virgin Mary, and was made man. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the Scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end. I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son. With the Father and the Son he is worshiped and glorified. He has spoken through the Prophets. I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the forgiveness of sins. I look for the resurrection of the dead, and the life of the world to come. Amen.

I heard a voice from heaven, as the voice of a great thunder. Alleluia. Our God shall reign for ever. Alleluia. For salvation and the power of His Christ have come. Alleluia.

And a voice came from the throne, saying: "Speak praise to our God, all ye His saints, and those that fear the Lord, both small and great! Alleluia."

All ye saints, pray for us

Holy, holy, holy Lord, God of hosts, heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Ne reminiscaris Domine delicta nostra,
vel parentum nostrorum:
neque vindictam sumas de peccatis nostris.
Parce, Domine, populo tuo
quem praetioso sanguine tuo redemisti,
ne in aeternum irascaris nobis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Regina caeli lætare, alleluia:
Quia quem meruisti portare, alleluia,
Resurrexit sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.

*Remember not, O Lord, our offences,
nor the offences of our forefathers;
neither take thou vengeance of our sins:
spare us, good Lord, spare thy people,
whom thou hast redeemed with thy most precious blood,
and be not angry with us for ever.*

*Lamb of God, who take away the sins of the
world, have mercy upon us.
Lamb of God, who take away the sins of the
world, have mercy upon us.
Lamb of God, who take away the sins of the
world, grant us peace.*

*O Queen of heaven rejoice, alleluia:
For He whom thou didst merit to bear, alleluia,
Hath arisen as he said, alleluia.
Pray for us to God, alleluia.*

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