



ST. LUKE IN THE FIELDS

487 HUDSON ST. NYC 10014

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

Thursday, March 7, 2024, at 7:30 p.m.
Pre-Concert Lecture by Dr. Raymond Erickson at 6:30 p.m.

Masterpieces of Mexican Polyphony

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

Dixit Dominus	Francisco López Capillas (1608–1674)
Ave Regina caelorum	Juan Gutiérrez de Padilla (c.1590-1664)
Missa Ave Regina caelorum <i>Kyrie</i> <i>Gloria</i>	Padilla
Elegit eum Dominus	Gaspar Fernandes (1566-1629)
Missa Ave Regina caelorum <i>Credo</i> <i>Sanctus & Benedictus</i>	Padilla
O sacrum convivium	Antonio de Salazar (c.1650-1715)
Que os llama el sol, potencias	Manuel de Sumaya (c.1678-1755)
Pater peccavi	Padilla
Voces, las de la capilla	Padilla
Magnificat	Capillas
Alleluia. Dic nobis Maria	Capillas

THE CHOIR OF ST. LUKE IN THE FIELDS

Soprano

Amber Evans
Melissa Fogarty
Adrienne Lotto
Ava Pine

Alto

Catherine Hedberg
Elizabeth Merrill

Tenor

David Root
Christopher Preston Thompson

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.

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PROGRAM NOTES

When the bishop emerged from his dwellings, there was a general tolling of bells throughout the city, and when he reached the temporary shelter roofed with branches [enramada], [there was] music, to whose rhythm vespers and then compline were solemnly sung, and following which the matins of the Immaculate Conception of Our Lady the Virgin Mary, to whom the temple was dedicated in this sacred and pious rite...

The procession proceeded through the main streets of the City, the same that were transited during the Corpus festivities, all of which were adorned in rich and colorful draperies, and at intervals, altars had been built magnificently decorated with precious jewelry.

...after which a float dedicated to the Immaculate Conception of Our Lady entered into the square, whose sacred image was situated at the top and, at Her feet, a choir of musicians, very well dressed, that sang the praises of this sacred Rite to the rhythm of a large number of instruments.

The public entertainment continued on this day with the participation of a float drawn by the students of the Collegio de San Pedro and Collegio de San Juan, who recited a dialog in homage to the Immaculate Conception..., and high upon this float, a beautiful little boy, very well adorned and equally well instructed to render on time the responses in the dialog; all of which was accompanied by a choir, with an abundance of voices and instruments.

Mariano Fernández de Echeverría y Veytia
April 19th 1649.

...with this, I conclude (and this is an important observation): that only a few years after the Indians began to learn the chant, they also began to compose. Their villancicos, their polyphonic music in four parts, certain masses and other liturgical works, all composed with adroitness, have been adjudged superior works of art when shown [to] Spanish masters of composition. Indeed, the Spanish masters often thought they could not have been written by Indians.

Fray Juan de Torquemada 1615

On April 18 1649, over twelve hundred ecclesiastical dignitaries from throughout the Spanish Empire gathered for the consecration of the Cathedral Church of the Immaculate Conception of the Blessed Virgin Mary in Puebla de los Angeles in the Kingdom of New Spain. They traveled to Puebla from as far away as Seville and Manila, and there have been few places in the history of the world where such a tapestry of liturgies was celebrated with more extraordinary splendor than in the 17th-century City of the Angels.

In 1523, Holy Roman Emperor Charles V sent Franciscan Fray Pedro de Gante, his illegitimate son, to the New World. Among his many tasks, he was directed to teach polyphony and plainchant to the Aztecs. The Aztecs not only learned the European musical traditions, but as the above quote attests, they embraced them. In 1546, Mexico was severed from the Spanish and Roman-governed diocese of Seville, and an independent ecclesiastical province was established. These events set the stage for an independent church, no longer solely reliant on Spanish influence and funds but able to mature and adapt to the people it served. Like the Spanish traditions from which it came, the blend of vernacular and Latin permeated the festivities and processions on important feast days. Innovation and invention evolved within the pageants that punctuated these fiestas. Like the York mystery plays where the town guilds each performed a single chapter of a more expansive story, the tableaux that portrayed the nativity were enacted by the different ethnic groups that, woven together, created the fabric of Poblano society. It would have been common to hear Spanish, in both European and the idiosyncratic dialect of the Afro-Hispanic population, alongside Náhuatl, the language of the Aztecs.

At the third provincial council held in Mexico City in 1585, provisions regarding the use of music in the liturgy were codified. Music was to be and remain central to the solemn liturgy. The legislation of the provincial council ensured that this tradition was not only to continue but also provided precise directives under which it would flourish. No one was permitted to take even the lowest of holy orders unless they had a rudimentary knowledge of plainchant and could not be promoted to the subsequent orders, such as subdeacon, until they demonstrated a clearly prescribed standard of proficiency. Certain services throughout the year were ordered by law to have polyphony and chant. Furthermore, the succentor – assistant choir director – was prohibited from teaching plainchant while the precentor, or *maestro de capilla*, was teaching polyphony. Moreover, chapelmasters were prohibited from planning services containing only their compositions on any occasion.

The five composers heard in tonight's program: Gaspar Fernandes from Portugal, Juan Gutiérrez de Padilla from Spain, Manuel de Sumaya, a Puebla native, and Francisco López Capillas, and Antonio de Salazar, both born in Mexico City, matured and interacted in the fertile cultural environment of baroque Mexico ranging throughout the 17th and well into the 18th centuries. Manuscripts of music by these composers for the mass and offices were freely exchanged, and collections throughout Mexico City, Puebla, Oaxaca, and even further afield are well-stocked and, in some cases, still uncatalogued with works by these and other new-world composers.

Gaspar Fernandes was born around 1570 and is seen in the payroll records of Évora cathedral by 1590. His name first appeared in the New World as organist of Guatemala (Antigua) Cathedral in 1599. In 1606, he was named *maestro de capilla* at Puebla Cathedral and was well established there when he received the commission to compose music for the arrival of the Viceroy in October of 1612. His responsibilities included composition, care and education of the choirboys, and playing the organ. He was a prolific composer; a single surviving autograph manuscript of *chanzonetas* and *villancicos* composed for the long list of feasts celebrated at Puebla Cathedral is the most extensive surviving collection of 17th-century secular music in the New World. *Elegit eum Dominus* is the earliest Latin-texted ceremonial motet composed on this side of the Atlantic. Fernandes' taxing workload negatively impacted his health, and in 1622, the cathedral chapter hired Juan Gutiérrez de Padilla as his assistant. They worked together for six years until Fernandes died in 1629.

Juan Gutiérrez de Padilla arrived from Spain in 1622. Padilla was born in Málaga around 1590 and received his early musical training from Francisco Vásquez at the cathedral there. He became *maestro de capilla* at the collegiate church in Jerez de la Frontera in 1612 and was appointed *maestro* at the cathedral at Cádiz in 1616. He was ordained priest sometime during that period. In October of 1622, Padilla was appointed by the chapter of Puebla Cathedral to the post of *cantor* and assistant to *maestro de capilla* Gaspar Fernández. He was named *maestro* in 1629 upon Fernández's death, remaining in the position until he died in 1664. For the nearly four decades he worked at the cathedral, he educated choirboys, was responsible for the hiring of singers and instrumentalists, and, under the patronage of Bishop Juan Palafox y Mendoza, amassed a collection of printed music that was to become the cornerstone of Pueblo's Palafoxian Library. This library was, and remains to this day, one of the most significant and complete collections of music in the New World.

Padilla's responsibilities in Puebla were not merely restricted to the administrative and educational tasks required of an extensive cathedral program. He taught music at the Collegio de San Pedro and the Collegio de San Juan, and his students sang in the choir at the cathedral. He was an influential mentor, recommending his student Francisco López Capillas for membership in the chapter at Mexico City, where López Capillas was subsequently named *maestro* in 1654. Toward the end of his life, Padilla's music was bound and preserved in a volume now known as Puebla Choirbook XV, the source for all his Latin-texted works on tonight's program. Padilla was a prolific composer. In addition to the eight-voice pieces heard here tonight, Choirbook XV contains more psalm settings, two for double choir, as well as a collection of 4 voice *falso bordone* based settings for vespers, a four-voice ferial mass (a mass that was sung on the days of the Roman Catholic calendar that were not assigned to a saint or saints), several motets ranging from 4-6 voices, a collection of 6-voice lamentations, and the *turbae* (crowd) responses from the Saint Matthew Passion, presumably intended to complement the plainchant narrative. The villancicos performed as integral parts of the festal Matins liturgies survive in loose binders organized by the year and feast at which they were sung.

Palestrina, Victoria, Morales, and several collections of works by Franco-Flemish composers such as Créquillon and Rogier are included in cathedral libraries alongside music composed in the New World. Interestingly, the use of *prima-prattica* style polyphony continued in Mexican liturgies well into the 19th-century. That does not, however, imply that there were no innovations; an examination of the contents of the Puebla Library shows an extensive collection of later works in which Mozart was well-represented alongside Mexican composers like López Capillas and Salazar.

Padilla's *Missa Ave Regina caelorum* for eight voices was almost certainly written for the consecration of Puebla Cathedral in 1649 and was composed as a parody of his own motet. Composers of parody masses used their source materials differently, most commonly expanding directly on the source material via a "theme and variations" technique. In the case of this mass, Padilla highlights specific elements of the source motet, carefully extracted and deliberately placed for emphasis of affect or text. One especially effective example is how the *gaude* section of the motet corresponds with the text *descendit* in the *Credo*, with its cascades of descending sixteenth notes. Padilla uses his source motet as the catapult for subsequent expansion and elaboration of the thematic material. The overall result allows the mass to emerge as a singular entity, undoubtedly reminiscent of, but by no means restricted by the source motet.

The *Kyrie* begins sensitively like the opening phrases of the motet, containing a more ornate *Christe* in the middle, returning to the general *affect* of the opening in the second *Kyrie*. By the beginning of the *Gloria*, the overall magnificence and grandeur of the mass begin to emerge. The section builds an arc of intensity that brings the end of the first section to a close with a flourish. The second section begins gently but almost immediately returns to the short opposing phrases built around the syncopated rhythm so characteristic of Padilla's style, ending with an exuberant *in gloria dei Patris, Amen*, as fully baroque as anything Schütz ever wrote. The *Credo* is composed similarly, although it contains a distinct third middle section, setting the text *Et incarnatus est* in longer note values. The movement ends with a forward-moving *resurrexit*, mimicking the end of the *Gloria* with a resounding *Amen*. Padilla foreshadows the emerging baroque trio sonata "fast – slow – fast" form with this movement but remains firmly in Renaissance style by achieving the desired effect solely by setting the section in long notes, adhering to the underlying *tactus* at approximately the same tempo. The *Sanctus* is brief and to the point. Padilla has not provided an *Agnus Dei* for this setting, and interestingly, only one of his masses, *Missa Ego flos campi*, includes one. The *Agnus* was likely chanted during the celebration of the Mass, and an elaborate motet would have been inserted at that point. This practice would be in keeping with the rulings, sustaining the equal relationship between chant and polyphony during this time.

The two motets, both for eight voices, highlight Padilla's versatility as a composer. The lovely *Ave Regina caelorum*, with its expressive contrasts and elegant word painting, is one of his finest accomplishments, which, along with the Mass, would have been a thrilling dedicatory piece for the consecration of the Cathedral. The motet, laid out in two tightly composed equal and opposing choirs, opens with a grand statement of slow notes evolving into a spicy section of syncopated, dance-like sections alternating between the two tightly woven choirs. The setting of *Salve radix, salve porta, ex qua mundo lux est orta* (Hail thou root, hail thou gate from whom unto the world a light has arisen) makes a singularly appropriate nod to the physical building for which the piece was composed. *Pater peccavi* is a bit of a surprise; the motet is constructed of unexpected dramatic devices and, giving the motet a theatrical flair, a sort of mini oratorio or dialogue between the Prodigal Son and his Father. Somewhat unusually, Padilla sets the later part of the parable, Luke 15: 21b-24a. The first instance when either character speaks is set as a duet, Treble/Bass for the Son and Tenor/Bass for the Father. The full choir then repeats the dialogue, providing a bridge into the subsequent narrative. Musically, the Son's plaintive cry for mercy is set in more extended notes, while the Father's rejoicing is set increasingly faster, in a more rhythmic and jubilant series of faster subdivisions.

Francisco López Capillas was born in Mexico City somewhere between 1605 and 1608. He was the son of Bartolomé López and Maria de la Trinidad. His father, possibly a functionary of some nature in the retinue of the Viceroy, had the resources to give his son a good education. He became a singer at Mexico City Cathedral and studied under its *maestro de capilla*, Antonio Rodrigo Mata. He is likely the same Francisco López who received a degree in theology at the University of Mexico in 1626. Musicologist Robert Stevenson, a pioneer in the research and preservation of Mexico's baroque musical heritage, suggests that López traveled to Spain, studying with composer Juan de Riscos while in Jaén. In 1641, López was named assistant organist and *bajonero* – dulcian player – at Puebla cathedral to help relieve the pressure on Padilla, who, like his predecessor, found himself overworked to the point of exhaustion. The following years presented López with some confusing job reassignments; his dulcian playing

was substituted with singing duties, and then he was promoted to principal organist when Pedro Simón was dismissed, then he was promptly demoted when Simón was reinstated only a month later. López left Puebla in 1648 after a salary dispute, and his whereabouts for the next six years remain a mystery.

Although the life of Francisco López Capillas falls squarely into the mid-to-late 17th century, the setting of the two Vesper pieces heard this evening, *Dixit Dominus* and the Magnificat, still contain the typical potluck of old and new styles, all within relatively close quarters. One of the composer's favorite devices seems to be laying out a contrast of long, slow-moving harmonic progressions against rapid-fire exchanges from the two equal voiced choirs, seen clearly in the *Dixit* at *et non poenitebit eum* followed almost immediately with a sweeping *tu es sacerdos*. The *et exultavit* in the Magnificat is equally stirring, and the *recordatus* section is also worth mentioning. López Capillas is well versed in composing heart-wrenchingly dissonant passages of slow-moving harmonically juicy suspensions set against sections of early 17th-century counterpoint, to some stunning highly rhythmic if not downright pyrotechnic special effects. The Magnificat is weighty and luscious. The opening, with its grand declamatory chords, is truly striking. The pace accelerates through the subsequent section, passing through a tender mid-section and ending with a powerful *Gloria Patri*.

Musicologist and editor Bruno Turner said, “Antonio de Salazar presents the last of the truly conservative Hispanic composers before the all-conquering Italian style took Spain and its Empire by storm” after about 1700. Salazar, a Pueblo native, assumed maestro’s post at Puebla in 1679 and then moved to his final position at the Cathedral in Mexico City in 1688. His most famous and frequently performed work, *O sacrum convivium*, was probably composed during his tenure in Puebla and survives in the library at Oaxaca. There is little in it that would suggest that it was not written in the early years of the 17th century, making it a perfect musical example of the extended popularity of traditional polyphony that extended into the 18th century in Mexican cathedrals. Salazar extensively draws on imitation, antiphonal writing, and exciting rhythmic vocabulary. It is a marvelous piece. He was also famous for his villancicos, several of which were set to texts by Sor Juana Inés de la Cruz, the 17th-century nun and polymath currently enjoying a renewed interest in her poetry, music, and social commentary, especially on women’s rights. Salazar’s *O sacrum convivium* is composed in a grand yet conservative *prima prattica* style typical of Viceregal Mexico’s musical taste for traditional polyphonic composition.

The villancico was a common poetic and musical form of the Iberian Peninsula and Latin America popular from the late 15th to 18th centuries. Nearly every Nuevohispanic composer, not to mention Sor Juana, contributed to the genre. The poetic form of the Spanish villancico was that of an *estribillo* (or refrain) and *coplas* (stanzas), with or without an introduction. While the exact order and number of repetitions of the *estribillo* and *coplas* varied, the most typical form was a loose ABA framework, often in triple meter. Devotional villancicos, sung during Matins of the feasts of the Catholic calendar, became extremely popular in the 17th century. The Matins service was structured in three nocturnes, each with three readings and responsories. Thus, nine villancicos could be performed during each Matins service, or eight, if the last responsory was substituted by a Te Deum, the hymn of thanksgiving reserved for the high feasts. In colonial Mexico, villancicos were performed on special feast days, Christmas and Corpus Christi, to name but two, as part of a theatrical spectacle that served as lighthearted and even comical entertainment that drew large crowds from all sectors of society and included ornate costuming

and stage effects to accompany the musical numbers and spoken dialogue. Some have argued that the juxtaposition of these disparate, incongruent elements—the sacred against the profane, the refined against the vulgar, the high against the low—gave the villancico its mass popularity.

In *Voces de la capilla*, Padilla places God and Man in harmony, with God portrayed in human form throughout the body of the infant Christ. Also interesting are some musical “in-jokes” where he uses quotes from the plainchant *tonus peregrinus* in the words “peregrino tono.” The chapel master himself speaks, and the exhortation to one half of the choir to “keep count with what is sung” while they count their rests borders on comedy. The other choir sings about “awaiting the thirty-three”, a reference to Christ’s age. with thirty-three notes. The chorus (*estribillo*) sums up Catholic doctrine, singing, “Everything in man is to ascend, and everything in God is to descend.”

Manual Sumaya’s lovely *Que os llama el sol, potencias* for Corpus Christi, combines a Baroque sense of pastoral drama with hard-core doctrine in a dialog between two allegorical figures of the Divine and Human. The eucharistic imagery central to observances of the feast is skillfully portrayed behind a thin veil of baroque dramatic forms. Of particular interest is the use of the sun as a representation of an elaborate monstrance, and further, as the *Humano* comes “muting the sonorous metals” and later, the “hundred lips” reference to the organ.

Unlike music composed in Europe, which was restricted by a plethora of liturgical restrictions, Mexican music used its models from the Spanish High Renaissance as the foundation upon which the New World innovations were built. Padilla and the rest of his compatriots throughout the 17th century were able to move with ease between rich Frano-Flemish inspired polyphony, baroque counterpoint, and the dance-like syncopations of African and Amerindian melodic vocabulary, availing themselves of a richer array of choices than was available to their European contemporaries. These New World composers have left us a remarkable treasury of music highly deserving of extensive examination and performance.

John Bradley

TEXTS

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 to my Lord,
“Sit at my right hand, until I make
your enemies your footstool.”
The Lord will send the scepter of your
power out of Zion, saying,
“Rule over your enemies round about you.
Princely state has been yours from the day of
your birth; in the beauty of holiness have I
begotten you, like dew from the womb of the
morning.” The Lord has sworn and he will
not recant: “You are a priest for ever
after the order of Melchizedek.”
The Lord who is at your right hand
will smite kings in the day of his wrath.
He will rule over the nations; he will heap high
the corpses; he will smash heads over the wide
earth. He will drink from the brook beside the
road; therefore he will lift high his head.
Glory be to the Father, and to the Son, and to
the Holy Spirit; as it was in the beginning, is now
and ever shall be, world without end. Amen.*

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 Heaven.
Hail, Lady of Angels
Hail, root, hail, gate
From whom unto the world a light has arisen:
Rejoice, glorious Virgin,
Lovely beyond all others,
Farewell, most beautiful maiden,
And pray for us to Christ.*

Missa Ave Regina caelorum

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

(Please turn the page very quietly.)

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.

Elegit eum Dominus,
et excelsum fecit illum:
prae regibus terrae glorificavit eum,
in conspectu regum et non confundetur.

Missa Ave Regina caelorum

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 judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit.

Glory to God in the highest, and peace to his people on earth. We praise you, we bless you, we adore you, we glorify you, and we give thanks to you for your great glory: Lord God, heavenly King, God the Father almighty. Lord Jesus Christ, the only-begotten Son, Lord God, Lamb of God, Son of the Father, who takes away the sins of the world, have mercy upon us. You, who take away the sins of the world, receive our prayer. You are seated at the right hand of the Father, have mercy upon 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.

*He is the elect of the Lord,
and the Lord has made him great before all the kings of the earth. He is glorified in the sight of the king, and he shall not be confounded.*

I believe in one God, the Father Almighty, maker of heaven and earth, and of all that is, visible and invisible. And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of the Father before all worlds. God from God, Light from Light, true God from true God, begotten, not made, being of one substance 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, and ascended into heaven where he 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.

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.

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.

O sacrum convivium
in quo Christus sumitur:
recolitur memoria passionis eius:
mens impletur gratia:
et futurae gloriae nobis pignus datur.

Que os llama el sol, potencias

Estríbillo

Que os llama el sol, potencias,
que el sol se oculta vista,
dadle la bienvenida
con las fragancias,
con las armonías,
para que sus rayos
alienten las flores
y templen las liras.

Coplas

HUMANO

1. Claras, nobles deidades soberanas,
que con pluma y vuelos
las acciones humanas
los mortales desvelos
publicais en el globo de los cielos,
merezca esa luz pura
el mego, la terneza y la dulzura
para que sus rayos
alienten las flores
y templen las liras.

DIVINO

Alentando potencias el sol viene
ocultando fulgores

With the Father and the Son he is worshiped and glorified. He has spoken through the Prophets. And in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

Holy, holy, holy Lord God of Sabaoth. 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.

*O sacred banquet!
in which Christ is received,
the memory of his Passion is renewed,
the mind is filled with grace,
and a pledge of future glory to us is given.*

Refrain

*Because the sun is calling to you, powers,
because the sun is hidden from view;
welcome it
with fragrances,
with harmonies,
so that its rays
may nourish the flowers
and tune the lyre.*

Verses

HUMAN

*Noble, sovereign deities,
who with feather and flight
proclaim human actions
and mortal concerns
in the heavenly orb,
that pure light deserves
the prayer, the tenderness, and the sweetness,
so that its rays
may nourish the flowers
and tune the lyres.*

DIVINE

*Nourishing powers,
the sun comes to human souls,*

(Please turn the page very quietly.)

a las almas humanas
seguir sus esplandores
abrasarse en incendios, en amores,
pues su amor asegura
el gusto, la fineza y la ventura
para que sus rayos
alienten las flores
y templen las liras.

HUMANO

2. Y a tu armonfa
enmudeciendo vengo,
los metales sonoros
que explican en den labios
cuantas plumas desdfra
el *excrucio* de mi adorno
para que sus rayos
alienten las flores
y templen las liras.

DIVINO

Es el mana que disfrazado llueve,
el Senor poderoso
que en el color de nieve
en accidentes tapan
que ignoran nuestros ojos
para que sus rayos
alienten las flores
y templen las liras.

HUMANO

3. Hermosa gigantea
desciende al solio humano
porque 10 soberano
en 10 humano se vea
que fiel se emplea
para que sus rayos
alienten las flores y templen las liras.

DIVINO

No deja que se vea
su deidad soberana
aun en forma humana
porque la fe le crea
que fiel se emplea
para que sus rayos
alienten las flores y templen las liras.

Estribillo

Que os llama el sol, potencias...

*concealing its brilliance,
burnishing its splendors
in fires and loves,
for its love assures
the taste, the fineness, and the joy,
so that its rays
may nourish the flowers
and tune the lyres.*

HUMAN

*And to your harmony
I [Le., the sacrament in a monstrence]
come muting the sonorous metals
that explain through a hundred lips
and so much plumage draws attention to
the cross atop my adornment,
so that its rays
may nourish the flowers
and tune the lyres.*

DIVINE

*It is the manna that rains disguised,
the powerful Lord,
who in the color of the snow
covers over the qualities
that our eyes ignore,
so that its rays
may nourish the flowers
and tune the lyres.*

HUMAN

*A beautiful giant
descends to the human throne,
because sovereignty is seen
in the humanity
that shows faithfulness,
so that its rays
may nourish the flowers and tune the lyres.*

DIVINE

*It never keeps its sovereign deity
from being seen,
even if in human form,
because faith believes in him
who shows faithfulness,
so that its rays
may nourish the flowers and tune the lyres.*

Refrain

Because the sun is calling to you, powers...

Pater peccavi in coelum et coram te. Iam non sum dignus vocari filius tuus, Dixit autem Pater ad servos suos: cito proferte stolam primam et induite illum et date annulum in manum eius, et calceamenta in pedes eius. Et adducite vitulu saginatum et occidite et manducemus et epulemur. Quia hic filius meus mortuus erat et revixit: Perierat et inventus est

Voces, las de la capilla

[Introduccion]

1. Voces, las de la capilla,
cuenta con lo que se canta,
que es músico el rey, y nota
las más leves disonancias
5 a lo de Jesús infante
y a lo de David monarca.

Respuesta

Puntos ponen a sus letras
los siglos de sus hazañas..
La clave que sobre el hombro
para el treinta y tres se aguarda.

[Introduccion] cont.

2. Años antes la divisa, ,
la destreza en la esperanza,
por sol comienza una gloria,
por mi se canta una gracia,
y a medio compás la noche
remeda quiebros del alba.

[Repeat Respuesta]

[Estribillo]

Y a trechos las distancias
en uno y otro coro,
grave, suave y sonoro,
hombres y brutos y Dios,
tres a tres y dos a dos,
uno a uno,
y aguardan tiempo oportuno,
quién antes del tiempo fue.
Por el signo a la mi re,
puestos los ojos en mi,

Father, I have sinned against heaven and in thy sight: I am no more worthy to be called thy son. But the father said to his servants: I summon ye firstly to prepare a robe and place it upon him; and put a ring on his finger and sandals on his feet; and bring hither the fatted calf and slay it that we may eat and feast thereof. For this my son was dead and is alive again: he was lost and is found.

*1. Voices, those of the chapel choir,
keep count with what is sung,
for the king is a musician, and he notes
even the most venial dissonances,
in the manner of Jesus the infant prince,
as in the manner of David the monarch.*

*The centuries of his heroic exploits
are putting notes to his lyrics
The key that upon his shoulder
awaits the thirty-three.*

*2. Years before the sign
dexterity in hope,
with the sun a "glory" begins,
upon me a "grace" is sung,
and at the half-measure, the night
imitates the trills of the dawn.*

*And from afar, the intervals
in one choir and then the other,
solemn, mild, and resonant,
men, animals, and God,
three by three and two by two,
one by one,
they all await the opportune time,
the one who was before all time.
Upon the sign of A (la, mi, re),
with eyes placed on me*

(Please turn the page very quietly.)

a la voz del padre oí
cantar por puntos de llanto.
¡O qué canto!
tan de oír y de admirar,
tan de admirar y de oír.
Todo en el hombre es subir
y todo en Dios es bajar.

Coplas

1. Daba un niño peregrino
tono al hombre y subió tanto
que en sostenidos de llanto dió octava arriba
en un trino.
2. Hizo alto en lo divino
y de la máxima y breve
composición en que pruebe
de un hombre y Dios consonancias.

Magnificat anima mea Dominum.
Et exultavit spiritus meus:
in Deo salutari meo.
Quia respexit humilitatem ancillæ suæ:
ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna qui potens est:
et sanctum nomen eius.
Et misericordia eius a progenie in progenies:
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.
Deposuit potentes de sede:
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum:
recordatus misericordiæ suæ.
Sicut locutus est ad patres nostros:
Abraham et semini eius in sæcula.
Gloria Patri et Filio:
et Spiritui Sancto.
Sicut erat in principio et nunc et semper:
et in sæcula sæculorum. Amen.

*at the voice of the Father I heard
singing in tones of weeping—
Oh, what a song!
as much to hear as to admire,
as much to admire as to hear!
Everything in Man is to ascend
and everything in God is to descend.*

*1. A baby gave a wandering song
to the Man, and ascended so high
that in sustained weeping
he went up the eighth [day] into the triune.
2. From on high in divinity,
of the greatest and least,
he made a composition in which to prove
the consonances of a Man and God.*

*My soul doth magnify the Lord.
And my spirit hath rejoiced:
in God my Saviour.
Because He regarded the lowliness of His
handmaiden:for behold from henceforth all
generations shall call me blessed.
Because He that is mighty hath done great
things to me:and holy is His name.
And His mercy is from generation unto
generation:to them that fear Him.
He hath shown might in His arm:
He hath scattered the proud
in the conceit of their heart.
He hath put down the mighty from their
seat: and hath exalted the humble.
He hath filled the hungry with good things:
and the rich He hath sent away empty.
He hath received Israel His servant:
being mindful of His mercy.
As He spoke to our fathers:
to Abraham and to his seed for ever.
Glory be to the Father and to the Son:
and to the Holy Spirit.
As it was in the beginning, now, and for
ever: world without end. Amen.*

Alleluia

Dic nobis, Maria, quid vidisti in via?
Sepulchram Christi viventis: et gloriam
vidi resurgentis. Alleluia.

Dic nobis, Maria, quid vidisti in via?
Angelicos testes, sudarium et vestes.
Alleluia.

Dic nobis, Maria, quid vidisti in via?
Surrexit Christus spes mea: præcedet vos in
Galilæam. Alleluia

Scimus Christum surrexisse a mortuis vere:
tu nobis, victor Rex, miserere.
Amen. Alleluia.

Alleluia.

*Tell us, Mary, what did you see on the way?
I saw the tomb of Christ the living, and the
glory of the risen one. Alleluia.*

*Tell us, Mary, what did you see on the way?
I saw the angel witnesses, the sheet and clothes.
Alleluia.*

*Tell us, Mary, what did you see on the way?
Christ, my hope is risen: He will go before
you into Galilee. Alleluia.*

*We know that Christ has truly risen from the dead.
Have mercy upon us, Thou triumphant King.
Amen. Alleluia.*

Please come to the final concert of the season!

THURSDAY, MAY 2, 2024

7:30 pm

Lecture at 6:30 pm

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