



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

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

Thursday, May 2, 2024 at 7:30 p.m.

Pre-Concert Lecture in Laughlin Hall by Dr. Lynette Bowring at 6:30 p.m.

CLAUDIO MONTEVERDI (1567-1643)
Selections from *Selva morale e spirituale* (1640/41)

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

Dixit Dominus *Secondo*

Confitebor tibi *Terzo alla francese*

Deus tuorum militum

Beatus vir *Primo*

Salve Regina (*a3*)

Laudate pueri *Primo*

Laudate Dominum *Secondo*

Jubilet tota civitas

Gloria in excelsis (*a7*)

THE CHOIR OF ST. LUKE IN THE FIELDS

Soprano

Danielle Buonaiuto
Amber Evans
Melissa Fogarty
Adrienne Lotto

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.”

BAROQUE IN THE FIELDS

Leah Gale Nelson, *violin*
Dongmyung Ahn, *violin*
Motomi Igarashi-de Jong, *violone*

Dušan Balarin, *theorbo*
Patrick Allen, *organ*

Barry Bocaner, *alto sackbut*
Paul Arbogast, *tenor sackbut*
David Searle, *bass sackbut*

Our thanks to Grant Herreid, Gwen Toth and Dongsok Shin for making the wind parts to *Laudate Dominum* available for this performance.

THE LECTURER

Lynette Bowring is Assistant Professor (Adjunct) of Music History at the Yale School of Music, a position that she has held since Fall 2019. She received her PhD from Rutgers University, and also holds a masters in musicology from the University of Manchester (2011) and an undergraduate degree in violin performance from the Royal Northern College of Music in the UK. Some of her doctoral research was published in *Early Music* as “Notation as a Transformative Technology: Orality, Literacy and Early Modern Instrumentalists.” Lynette co-edited *Music and Jewish Culture in Early Modern Italy: New Perspectives* with Rebecca Cypess and Liza Malamut and is awaiting publication later this year of an edition of seven motets by Marianna Martines. She is currently working on a monograph about instrumental music in baroque Italy.

PROGRAM NOTES

Claudio Monteverdi's sacred vocal music has survived mainly through three editions which were published during his lifetime, as well as one posthumous collection. Other works were published in collected editions and a few items survived only in manuscript form. Unlike the madrigals, there is no continuous series of publications of sacred works. However, sacred compositions – with the first work published during his lifetime being *Sacrae cantiunculae* of 1582, and the last one *Selva morale et spirituale* dated 1641 – frame his printed oeuvre. (The date in the original title is 1640, but the process of publishing lasted until 1641.) The third – and middle – collection of sacred music, together with the *Missa in illo tempore* and the famous *Vespro della Beata Vergine* of 1610, occupies a key position in Monteverdi's life and work, marking his reorientation from court musician to church musician, which was completed three years later with his appointment to San Marco in Venice.

The *Selva* was, however, the only one of Monteverdi's sacred music publications which was compiled while he held a church music position; moreover, one which he had, by 1641, held for almost 30 years. This circumstance, too, may explain the wealth of compositions contained in the *Selva* as well as the numerous compositions on the same text: here the compiler of the collection was clearly able to draw on unlimited resources.

In his *Selva morale e spirituale* Monteverdi displays the full range of his output of church music, which stretches from spiritual madrigals and virtuoso solo motets, through *concertante* psalm settings with or without obbligato instruments, to a mass in strict counterpoint. There was no other composer in 1640 who had at his disposal such a broad and multifarious palette of styles, formal models and expressive possibilities. One reason for this is that his musical language is rooted in the genres of the madrigal and of opera. Monteverdi developed and tried out his innovations aiming at increased expressivity and drama in his secular works first, before turning to the composition of sacred music for the first time in 1610. The composer also drew attention to the stylistic diversity of the collection in his preface, in which he mentions the “creatures” of many sorts to which his “moral and spiritual wood” affords refuge. A sign of his particular greatness is his capacity to achieve the same emotional intensity in his sacred music as in his operas and madrigals, without neglecting the elevation and dignity appropriate to music for the church.

Our concert tonight focuses on Monteverdi's compositions from *Selva morale* intended for the service of Vespers, one of the evening offices in the Roman Catholic Church, and the office which received the most musical attention from composers, second only to the mass.

The basic structure of the service of Vespers is as follows: following an opening acclamation (“Deus in adiutorium meum intende...”), five psalms are sung, with an antiphon proper to the day preceding and following each psalm. Then follows a short Scripture reading, a hymn and a setting of the Magnificat canticle (again, with an antiphon preceding and at the conclusion.) In Italy at this time, the service concluded with an anthem to the Blessed Virgin Mary, *Salve Regina*. Different types of feasts called for different sets of psalms. In the *Selva morale*, Monteverdi provides settings of various psalms, often in multiple versions, to provide a

choirmaster with the resources to plan almost any type of Vespers service (except for Marian feasts.)

Our program tonight is not an attempt to recreate an actual Vespers service, but the program does take the basic shape of one. We begin with the five psalms for a feast of a male saint (such as St. Luke). It was common in Monteverdi's time to replace the antiphon following each psalm with a motet or instrumental piece. Tonight, smaller scale pieces follow three of the psalms (including a setting of *Salve Regina* and a hymn). We end with Monteverdi's *Gloria in excelsis* (a7), a work for the mass, rather than the Magnificat as would have been heard at Vespers, simply because the *Gloria* is such an extraordinary work.

Psalm 110, *Dixit Dominus*, is heard in the second of two settings from *Selva morale* in eight parts with trombones and two obbligato violins. This psalm contains some of the most vivid imagery of the Vespers psalms and Monteverdi is at his best here painting musical pictures.

Psalm 111, *Confitebor tibi Domine*, appears in three different settings. The third is heard tonight, calling for a soprano soloist, used in conjunction with a four-part *ripieno* consisting of four singers (or alternatively four string instruments.) It is not clear what exactly Monteverdi meant by "alla francese" ('in the French manner') in the title of this setting. Quite clearly it has nothing to do with the *Canzoni alla francese* that we know from Giovanni Gabrieli and many others as an instrumental genre of generally polyphonic structure with the typical "Canzona pulse" at the beginning. If one examines the *Confitebor* and the two madrigals "alla francese" from the 8th Book of Madrigals (*Dolcissimo uscignolo* and *Chi vuol haver felice*), what is conspicuous is the alternation of soloistic and choral components in which the choir for the most part repeats the passage after it has been sung by the soloist. There is a close, also melodic, relationship between the *Confitebor Terzo* and the madrigal *Chi vuol haver felice a 5 voci, cantato a voce pieno, alle francese*. Even if no direct parodic relationship exists, the psalm's construction is quite evidently modelled on a madrigal.

As in his other two *Beatus vir* settings, Monteverdi sets the opening words of the "blessed, God-fearing man" as a kind of ritornello. As a whole, the piece is in ABA form, followed by a Doxology; the A-sections, framing a section in triple meter, are characterized by an evenly progressing ostinato bass. The connection of these stylistic elements with the Venetian song books of the 1620s and 1630s and the relationship of the ostinato bass with the duet "Chiome d'oro" from Monteverdi's Seventh Book of Madrigals (1619) are striking.

The first of two settings of Psalm 113, *Laudate pueri Dominum*, makes use of two pairs of soloists, sopranos and tenors respectively, accompanied at times by two violins; later they are joined by a bass who is treated in soloistic fashion, so that the various groups of musicians only come together to produce a full tutti sound in certain specific places.

In his second *Laudate Dominum* setting, Monteverdi developed a rondo-type structure which is in marked contrast to the other psalm settings of the *Selva*. This work, with its two violins and its compositional technique, clearly belongs to the new *stile concertato*, even though the reference to "concertato" is missing in the titles of all the sources. The invitation "Laudate Dominum" ('Praise the Lord') dominates the opening section. The second, more expansive half is reserved

for the doxology, which is twice interrupted by interjections of “Laudate” in the two upper voices. In the third interjection, the doxology finally incorporates the “Laudate Dominum” by means of the text word “semper.”

The hymn *Deus tuorum militum* is a plain strophic song-like composition with instrumental ritornellos. Of the three settings of the Marian antiphon *Salve Regina*, the second is a duet and the third a trio. The expressive three-voice setting is, incidentally, the only work in the *Selva morale* for which an earlier genesis can be found, included in an anthology published in Venice in 1629.

The delightfully buoyant solo motet *Jubilet tota civitas* is a characteristic example of the numerous devotional pieces generically intended for saints’ days, with a place to add the name of the saint being celebrated. (We have used St. Luke tonight.)

In contrast to the a cappella *Messa da cappella* in the *Selva morale*, a work in the *stile antico* or old contrapuntal style, a completely different musical world opens up before us with the *Gloria* for seven voices. In this expansive work Monteverdi allows us to hear almost every possibility of the *stile concertato*: the sound of the full tutti supported by two violins, changing combinations of voices and instruments, virtuoso solo passages and declamatory repeated chords. The extraordinary musical variety of this mature composition is held together by an ingenious overall architecture. An important element in this is the use of *ritornellos*, which fulfill the double task of articulating and unifying the piece, as in the return of the first section at the end of the work.

TEXTS AND TRANSLATIONS

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.*

Confitebor tibi Domine,
in toto corde meo;
in consilio justorum,
et congregatione.
Magna opera Domini,
exquisita in omnes voluntates ejus.
Confessio et magnificentia opus ejus;
e justitia ejus manet in saeculum saeculi.
Memoriam fecit mirabilium suorum,
misericors et miserator Dominus.
Escam dedit timentibus se.
Memor erit in saeculum testamenti sui.
Virtutem operum suorum
annuntiabit populo suo.
Ut det illis hereditatem gentium;
opera manuum ejus
veritas et iudicium.
Fidelia omnia mandata ejus,
confirmata in saeculum saeculi,
facta in veritate et aequitate.
Redemptionem misit populo suo;
mandavit in aeternum testamentum suum.

*I will give thanks to the Lord
with my whole heart,
in the assembly of the upright,
in the congregation.
Great are the deeds of the Lord!
they are studied by all who delight in them.
His work is full of majesty and splendor,
and his righteousness endures for ever.
He makes his marvelous works to be
remembered; the Lord is gracious and full
of compassion. He gives food to those who
fear him; he is ever mindful of his covenant.
He has shown his people
the power of his works
in giving them the lands of the nations.
The works of his hands are
faithfulness and justice;
all his commandments are sure.
They stand fast for ever and ever,
because they are done in truth and equity.
He sent redemption to his people;
he commanded his covenant for ever;*

Sanctum et terribile nomen ejus:
initium sapientiae timor Domini;
intellectus bonus omnibus
facientibus eum.
Laudatio ejus manet in saeculum saeculi.
Gloria Patri...

Deus tuorum militum
sors et corona, praemium,
laudes canentes martyris
absolve nexu criminis.

Poenas cucurrit fortiter
et sustulit viriliter;
pro te effundens sanguinem,
aeterna dona possidet.

Laus et perennis gloria
Deo Patri et Filio,
Sancto simul Paraclito
in sempiterna saecula.
Amen.

Beatus vir qui timet Dominum,
in mandatis ejus volet nimis.
potens in terra erit semen ejus,
generatio rectorum benedicetur.
Gloria et divitiae in domo ejus,
et justitia ejus manet
in saeculum saeculi.
Exortum est in tenebris lumen rectis,
misericors et miserator et justus.
Jucundus homo,
qui miseretur et commodat,
disponet sermones suos in judicio.
Quia in aeternum non commovebitur.
In memoria aeterna erit justus,
ab auditione mala non timebit.
Paratum cor ejus sperare in Domino.
Confirmatum est cor ejus;
non commovebitur
Donec despiciat inimicos suos.
Dispersit, dedit pauperibus,
justitia ejus manet in saeculum saeculi.
Cornu ejus exaltabitur in gloria.

*holy and awesome is his Name.
The fear of the Lord is the beginning of
wisdom; those who act accordingly have a
good understanding;
his praise endures for ever
Glory be to the Father . . .*

*God, your soldiers'
destiny, crown and reward,
absolve those who sing in praise of the martyrs
from the grip of sin.*

*Bravely he has run through troubles,
and endured them courageously:
and, pouring out for you his blood,
he has won everlasting gifts.*

*Praise and perpetual glory
be to God the Father, and to the Son,
and to the Holy Paraclete also,
for eternal ages.
Amen.*

*Happy are they who fear the Lord and
have great delight in his commandments.
Their descendants will be mighty in the land;
the generation of the upright will be blessed.
Wealth and riches will be in their house,
and their righteousness will last
for ever.
Light shines in the darkness for the upright;
the righteous are merciful and full of compassion.
It is good for them
to be generous in lending
and to manage their affairs with justice.
For they will never be shaken;
the righteous will be kept in everlasting remembrance.
They will not be afraid of any evil rumors;
their heart is right; they put their trust in the
Lord. Their heart is established
and will not shrink,
until they see their desire upon their enemies.
They have given freely to the poor,
and their righteousness stands fast for ever;
they will hold up their head with honor.*

(Please turn the page very quietly.)

Peccator videbit et irascetur,
dentibus suis fremet et tabescet;
desiderium peccatorum peribit.
Gloria Patri...

Salve Regina

Salve, O Regina, mater misericordiae
salve, O vita, dulcedo, O spes nostra, salve.
Ad te clamamus exules filii Hevae.
Ad te suspiramus gementes et flentes
in hac lacrimarum valle.
Eia ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exilium ostende.
O clemens, o pia, o dulcis Virgo Maria.

Laudate pueri Dominum.

Sit nomen Domini benedictum
ex hoc nunc et usque in saeculum.
Laudate pueri,
laudate nomen Domini.
A solis ortu usque et ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.
Laudate pueri Dominum,
laudate nomen Domini.
Quis sicut Dominus Deus noster,
qui in altis habitat,
et humilia respicit in coelo et in terra?
Suscitans a terra inopem
et de stercore erigens pauperem:
ut collocet eum
cum principibus populi sui.
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.
Gloria Patri...
Give praise, you servants of the Lord.

Laudate Dominum omnes gentes,
laudate eum, omnes populi;
Quoniam confirmata est super nos
misericordia ejus, et veritas Domini
manet in aeternum.
Gloria Patri...

*The wicked will see it and be angry;
they will gnash their teeth and pine away;
the desires of the wicked will perish.
Glory be to the Father. . .*

*Hail, O Queen Mother, hail O Mother of mercy;
hail, O life, sweetness, our hope, hail.
To thee do we cry, exiled children of Eve;
to thee do we send up our sighs, mourning
in this valley of tears.
O turn, our advocate,
thine eyes of mercy toward us
and show us Jesus, the blessed fruit of thy womb,
after this our exile.
O clement, O loving, O sweet Virgin Mary*

*Let the Name of the Lord be blessed,
from this time for evermore.
Give praise, you servants;
praise the Name of the Lord.
From the rising of the sun to its going down
let the Name of the Lord be praised.
The Lord is high above all nations,
and his glory above the heavens.
Give praise, you servants of the Lord.
praise the Name of the Lord.
Who is like the Lord our God,
who sits enthroned on high,
but stoops to behold the heavens and the
earth?
He takes up the weak out of the dust
and lifts up the poor from the ashes.
He sets them with the princes,
with the princes of his people.
He makes the woman of a childless house
to be a joyful mother of children.
Glory be to the Father. . .*

*Praise the Lord, all you nations;
laud him, all you peoples.
For his loving-kindness toward us is great,
and the faithfulness of the Lord
endures for ever.
Glory be to the Father. . .*

Jubilet tota civitas

psallat nunc organis mater ecclesia
Deo aeterno quae salvatori nostro
gloriae melos laetabunda canat.
Quae occasio cor tuum dilectissima
Virgo gaudio replet tanto
hilaris et laeta nuntia mihi?
Festum est hodie Sancti gloriosi
qui coram Deo et hominibus operatus est.
Qui est iste Sanctus qui pro lege Dei
tam illustri vita et insignis operationibus
usque ad mortem operatus est?
Est Sanctus Lucas.
O Sancte benedicte.
Dignus est certe ut in ejus laudibus
semper versentur fidelium linguae.
Jubilet ergo, jubilet tota civitas
psallat nunc organis mater ecclesia
Deo aeterno quae salvatori nostro
gloriae melos laetabunda canat.
Alleluja.

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.

*Let the whole community rejoice:
now Mother Church makes music
to the sound of organs, she who sings to the
eternal God our Saviour a song of glory.
What occasion, most esteemed Virgin,
fills your heart with such lively joy
and brings happiness to me?
It is the feast, today, of the glorious Saint
who fulfilled his life before God and men.
Who is this Saint who, for the law of
God, so fulfilled a distinguished life
remarkable for its deeds until death?
It is Saint Luke.
O holy blessed one.
It is surely fitting that in his praises the
tongues of the faithful be always engaged.
Rejoice therefore, let the whole community
rejoice: now Mother Church makes music to
the sound of the organs, she who sings to the
eternal God our Saviour a song of glory.
Alleluia.*

*Glory to God in the highest, and peace
to people of good will.*

*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 Jesus Christ, 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 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 holy; 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.*

Scan to donate to Music & Arts at St. Luke in the Fields

Choose One-Time.

Choose “Music & Arts” as the Fund.



Scan to join our mailing list:



Friends of Music & Arts at St. Luke in the Fields
We gratefully acknowledge donations during the 2023-2024 season

Benefactors (\$1000 and over)

Rick Dolan	New York State Council on the Arts
Douglas Gale	The Rev. William Ogburn & Jonathan Vantassel
Jordan Jacobs	Linda Radano
Marcia Brady Tucker Foundation	Eric Somers
NY Community Trust - Bonnie Cashin Fund	Anonymous
NYC Dept. of Cultural Affairs	

Guarantors (\$500 - \$999)

John Bradley & Charles Keenan	Nancy Hager
Michael Cudney	Michael Krebber
Zachary Cummings	Benjamin Weil
Mark E. Dawson	Los Blancos

Sponsors (\$250 - \$499)

Roger Bagnall	Mary & Bill Langsdorf	Anonymous
Peter A. Irwin	R. Ted Smith	
Lucia Kellar	Frank L. Tedeschi	

Patrons (\$100 - \$249)

Nancy Banks	Mary Leonard	Theresa Salomon
Marc and Julia Boddewyn	Charles Merrill	James Wetzel
Janice Edwards	Stephen E. Novak	Christina Ziccardi
Jane Griffin	David S. Ruiter	Anonymous
Sandra Kincaid	Sharon Lee Ryder	

Donors (to \$99)

Donna Amariglio	Jerome M Lewine	Robert Scotto
Ellen Chuse	Thaddeus Murphy	Kristin Summers & Mark
Claudia Dumschat	Rebecca Citron Nunberg & Noah	Andrews
Stuart Frankel	Nunberg	Richard Turbet
Carol A. Keyser	Rick O'Connell & Marie	
Ken Kliban	Mularczyk	
Glenda Law	Ronald Salyk	

To add your name to this list, please send your check to:
Music & Arts at St. Luke in the Fields, 487 Hudson Street, New York, NY 10014
Or scan the code, and choose "Music & Arts" as the Fund.



This program is made possible by the New York State Council on the Arts with the support of the Office of Governor Kathy Hochul and the New York State Legislature.



This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

