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

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

Thursday, October 22, 2026 at 7:30 p.m.
Pre-Concert Lecture in Laughlin Hall by Dr. Lynette Bowring at 6:30 p.m.

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

Musick for the Chapel Royal

Reges Tharsis	John Sheppard (c.1515-1558)
In manus tuas	Sheppard
Sacris solemniis	Sheppard
Dum transisset sabbatum	John Taverner (c.1490-1545)
Veni Redemptor - two settings *(organ)*	Thomas Tallis (1505-1585)
Audivi vocem de caelo	Taverner
O nata lux	Thomas Tallis
Videte miraculum	Tallis
O Lord, give thy Holy Spirit *(organ)*	Tallis
Jam Christus astra ascenderat	Tallis
Suscipe quaeso	Tallis
Verbum caro	Sheppard

THE CHOIR OF ST. LUKE IN THE FIELDS

Soprano	**Alto**	**Tenor**	**Bass**
Amber Evans	Donna Breitzer	Ryland Angel	Will Berman
Melissa Fogarty	Elizabeth Merrill	Chris Carter	Phillip Cheah
Adrienne Lotto		Mark Sanderlin	Zachary Fletcher
		Christopher Preston Thompson	Emery Kerekes

"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."

ABOUT THE LECTURER

Lynette Bowring is an Associate Professor of Music History and Coordinator of Academic Studies at the Yale School of Music, where she has been on the faculty since 2019; she previously taught at the Juilliard School and Rutgers University. Bowring co-edited *Music and Jewish Culture in Early Modern Italy* with Rebecca Cypess and Liza Malamut and has published an edition of seven motets by the Viennese classical composer Marianna Martines. She is currently working on a book about the relationship between literacy and instrumental music in early baroque Italy.

PROGRAM NOTES

Heavenly noise of voices and instruments

Contemporary account at the Gathering of the Empires, June 1522

At the schoolhouse in St. Paul's Churchyard there were certain children and men who sang diverse staves in gratifying the Queen; there she stayed a good while and gave diligent ear to their song.

Contemporary account of the accession of Mary I in 1553

The history of the English Chapel Royal is, in many ways, the history of English music itself, a powerful symbol of the relationship between the English monarchy and the Church. Its singers and composers witnessed—and often directly participated in—the extraordinary religious and political changes that transformed England from the Middle Ages to the Tudor period and endure

today. The Chapel's history extends back to the reign of Henry I (1100–1135), and it was already a recognizable royal chapel serving the king and his household. The Chapel was not tied permanently to a single building. Rather, it was an institution that traveled with the monarch, providing daily worship wherever the court was established. Its clergy celebrated Mass and the Divine Office, while its singers provided increasingly elaborate music for royal worship and ceremony. During the later Middle Ages, the Chapel developed into an important musical institution. Its members included priests, clerks, singers, organists, and boy choristers. As part of their service, the boys received musical training and a complete education, establishing a tradition of musical education that would remain one of the Chapel's defining characteristics. By the fifteenth century, the Chapel Royal was one of England's most prestigious musical establishments, attracting accomplished singers and composers and helping disseminate England's unique, sophisticated polyphonic style. The Tudor accession in 1485 marked a new period of prominence for the Chapel. Henry VII maintained a substantial musical establishment, and his son, Henry VIII, inherited a court in which music played an important role in both religious ceremony and royal display. Henry VIII himself was a musician and composer, and under his reign the Chapel Royal became an increasingly important center of musical activity. Its singers accompanied the king on royal progresses and diplomatic occasions, and the court's daily ecclesiastical observances.

Yet Henry VIII's reign also brought the most profound transformation in the Chapel's history. Henry's reformation was primarily an exercise in political expediency, rather than a full-throated endorsement of reformers' zeal. His smashing of statues had more to do with power than theology, and it reoriented the Church away from Rome and back toward his assumed role as protector of the faith. Sacking the monasteries was about their treasuries, not their prayers. For much of Henry's reign, the Chapel continued to celebrate elaborate Latin services, and the musical traditions of the medieval Church remained firmly established. At the same time, the Chapel's position as an institution of the royal household meant it was directly subject to the sovereign's religious whims and policies.

After Henry VIII's death in 1547, his young son Edward VI (1547-1553) accelerated the Protestant transformation of the English Church. The first Book of Common Prayer, introduced in 1549, established an English-language liturgy, and the revised Prayer Book of 1552 moved still further from traditional Catholic worship. The Chapel Royal adapted accordingly. Latin remained part of its musical heritage, but English texts and the new Anglican style became increasingly important.

Mary I's accession in 1553 reversed Edward's religious reforms. Mary restored England to communion with Rome, and Catholic worship, embodied in England's native Sarum Rite, was once again established at court and throughout the nation. The Chapel Royal returned to the Latin Mass and the ceremonial traditions that had characterized the institution before the Reformation. For musicians, Mary's reign represented a remarkable restoration of an older world. Composers and singers who had worked under Edward once again adapted to Catholic worship, and the Chapel's repertoire once more embraced the great tradition of Latin sacred polyphony. The royal establishment became a musical expression of Mary's attempt to restore Catholicism to England. Given the remarkable contributions of Thomas Tallis and John Sheppard, the return to elaborate liturgy must have been met with a sigh of relief. Mary's reign was brief. She died on 17 November 1558, bringing the Tudor religious pendulum to another dramatic turn. With the accession of her half-sister Elizabeth I, England would again become Protestant, but the musical

establishment she inherited would survive. The Chapel Royal carried with it the accumulated traditions of the medieval Church, the musical brilliance of the Henrician court, the Protestant reforms of Edward VI, and the Catholic restoration under Mary. The Chapel Royal's story from its establishment to 1558 is therefore not simply a history of royal worship. It is a story of continuity and disruption; of an institution that survived changes of dynasty, theology, and liturgy while maintaining a remarkable musical tradition. Its singers and composers stood at the center of England's religious history, and the music they created allows us to hear that history across the centuries.

The three composers featured on this evening's program represent three distinct compositional styles. John Taverner (c.1490-1545) is the oldest and represents the Pre-Reformation style and reflects the musical tastes that were fashionable during the reign of Henry VII and the years of Henry VIII's reign up to the 1530's. Taverner's generation also includes Nicholas Ludford and Hugh Aston. The music of this period is typically in five voices, though six is not unheard of, especially in festal mass settings, with a very high treble voice suspended above the lower voices. Unlike contemporary continental models, this high treble is uniquely English and gives Tudor music much of its individual character. Thomas Tallis (c.1505-1585) lived the longest of the three, his career enduring all of the 16th-century religious turmoil. He was an extremely adaptable composer, moving with ease from monarch to monarch and Catholic to Protestant. His music is typically dense, though his trebles don't work in quite the same way as the music of either Taverner or Sheppard. His style is unique, with complex rhythms that echo the late-medieval complexity of the Eton Choirbook, while employing some of the darker tonal qualities of Flemish polyphony. Like the music in the Eton Choirbook, he achieves overarching, somewhat slower harmonic movement assembled from small, rhythmically intricate elements within individual vocal lines. John Sheppard (c.1515-1558) is the youngest of this group, and though he and Tallis both worked for Mary I, his style harkens back to that of Taverner. His music, especially the responds heard tonight, reestablishes the use of the high treble. On the page, his music has more in common with Taverner than with Tallis, but in a nod to modern innovation, it has a much more forward-moving urgency than the more placid sound of Taverner.

Much of this evening's music comes from a collection called The Christ Church Oxford Partbooks (MSS. 979-83). John Baldwin, a gentleman in the choir at St. George's Windsor, copied them from a now-lost source between about 1580 and 1600. He also helped complete the Forrest-Heyther manuscript, another source in which the best of Pre-Reformation Tudor Mass ordinaries are preserved. The Christ Church books are intact, and have been used little if at all. They probably formed a kind of private musical treasury for John Baldwin, and today they are the leading source for compositions written in the last years of the Sarum Rite and an important one for Latin works composed under Elizabeth. The collection's breadth is striking, including early works by Fayrfax and Taverner's *Dum transisset sabbatum*, suggesting the copyist intended to assemble a fairly complete survey of the best Tudor Latin polyphony.

John Taverner is one of the best known and most accomplished Tudor composers active in the years leading up to the English Reformation. Nothing is known about his early life until 1524-5, when he is listed as a lay clerk of the choir of the collegiate church at Tattershall. In 1525, John Longland, Bishop of Lincoln, invited Taverner to move to Oxford and become the first instructor of choristers at Cardinal (now Christ Church) College. The college, founded by Cardinal Wolsey, was a sumptuous affair and supported a large choir of 12 chaplains, 12 lay clerks, and 16 choristers. He likely composed his most famous work, the *Missa Gloria tibi Trinitas,* while in

this post, for a Trinity Sunday between 1525 and 1530. In fact, Taverner's most productive years as a composer seem to be between 1520 and 1530. His career at Oxford was brief; after Cardinal Wolsey's fall from grace, the college lost the benefits of a powerful patron, and Taverner is believed to have returned to his home in Lincolnshire to serve at the Church of St. Botolph in Boston. By 1537 he retired from musical life. Apparently, he had accumulated sufficient wealth to retire comfortably and lived in Boston until his death, two years before Henry VIII, in 1545.

The respond has two forms: solo and choral. The basic respond form is an antiphon followed by a verse followed by a portion of the antiphon. Whether it includes the *Gloria Patri* depends on which reading it follows. The third, sixth, and ninth incorporate the half doxology, while the others do not; in all cases, the respond is sung through, followed by the first verse or the *Gloria Patri*, and then the unison section resumes farther along, through to the end. The responds on this evening's program all incorporate the chant melody as a *cantus firmus* around which the polyphonic lines are composed. The respond enjoyed a brief appearance at the end of Henry VIII's life and a stellar return during Mary I's five-year Catholic revival. Though composers like Byrd, Tallis, and other later Tudor composers continued to set respond texts, the *alternatim* form containing plainchant fell out of fashion after Mary I's death.

Audivi vocem de caeli is a solo respond. It is set for four high voices and assigned to the Matins liturgy of All Saints. Sung by five boy trebles, presumably doubling the top line that quotes the plainchant, they are thought to represent the five wise virgins depicted in the connected reading.

Choral settings of the responds were almost certainly invented by Taverner, and *Dum transisset Sabbatum* is also likely one of the first of its genre. Of the works on this program, Taverner's are the most archaic in style, reflecting the musical tastes of the 1530s. *Dum transisset sabbatum* is the first of two settings of the same text set by Taverner. Musically, it soars heavenward, with a more vertical sense of time that seems to hang in the vaults rather than emphasize forward motion. Calm and serene, the poetic gospel account of the first witnesses of the Resurrection resides beautifully within Taverner's eloquently painted polyphony, the two combining to portray the story of that Easter dawn. The final statement of the Alleluia, as in so many responses of the period, effectively punctuates the story.

Thomas Tallis was born around 1505. We know nothing of his career or of his education until his appearance at Dover Priory in 1531 or 1532. Dover Priory fell to the Dissolution in 1535, and Tallis then journeyed to London where he appears on the payrolls of St. Mary-at-Hill in 1537-8. St. Mary had a reputation for musical excellence, and Tallis likely made the acquaintance of some of the day's greatest musicians while in their employ. He moved to Essex in 1538 and joined the musical establishment at Waltham Abbey, which holds the dubious distinction of being the last institution to fall to the Dissolution. Tallis' next appointment was at Canterbury Cathedral, recently re-founded with an expanded choir, fitting for the mother house of the nascent Anglican Church. Tallis was appointed to the Chapel Royal in 1543 and is the only 16th-century composer to serve four rulers of a single dynasty, both Catholic and Protestant. During Edward's seven-year reign, Tallis continued to compose new music for services under the new Book of Common Prayer. While composing for Edward VI's musically austere chapel, Tallis adapted with great dexterity, losing none of his musical sensitivity as he wrote in a much more direct style. When Mary I restored the Sarum Rite upon her accession, Tallis simply picked up where he had left off, as the Chapel Royal's liturgical requirements demanded. Mary's reign lasted only five years, but during that time Thomas Tallis' musical efforts, along with those of his

somewhat younger colleague John Sheppard, were unparalleled. Together, they composed hymns and responds to cover most of the church year with special emphasis on feast days at which the monarch played an active role. Tallis died in 1585 at about 80, quite venerable for his time. He left behind a wealth of music and is often called “The Father of English Church Music”, and rightly so, having founded a tradition of music for Anglican worship that has endured to the present day.

The Office Hymns in this evening’s program are polyphonic elaborations on medieval plainchant hymns. Tallis tends to ornament the chant melodies, particularly where the breves are divided into three subdivisions, and always at cadences, unlike Sheppard, who employs a stricter monorhythmic scheme in even notes throughout. The texts and melodic source material come exclusively from English Sarum sources, which in some cases vary dramatically from continental or Roman sources.

Tallis’ contribution to the hymn genre is modest: only five, compared with Sheppard's seventeen. Tallis’ hymns are more archaic in style than Sheppard’s, following the early Tudor convention of Treble, Mean, Contratenor, Tenor, and Bass. Though we cannot be certain, they seem, when compared with Sheppard's hymns, to have been composed for Henry’s chapel. The hymn on tonight’s program, *Jam Christus astra ascenderat*, alternates between triple and duple meters; *tempus perfectum*, called *perfectum* because two breves are subdivided into three semibreves referencing the Trinity, noted with a complete circle, and *tempus imperfectum*, imperfect because it is only two semibreves and notated with an incomplete circle. Modern performers of early music often find the artificial updating of antique time signatures into familiar modern signatures musically misleading, frequently superimposing accented triple subdivisions when none are musically required. A better approach honors the integrity of the whole phrase, which should matter far more than the smaller unit of the modern measure. Since the notes are rendered but not sung with any reference to a modern interpretation of a “triple,” the only residual appearance is Tallis’ rendition of the *cantus firmus* in long/short rhythmic sequences that operate independently of the polyphony in the four lower vocal parts.

Because the surviving copies date to the late 16th century, dating Tallis’ glorious respond *Videte miraculum* has been difficult, though current musicological opinion places it in the reign of Queen Mary. It is clearly a mature work, written by an experienced, confident composer. *Videte miraculum,* the Vespers respond for the Feast of the Purification or Candlemas, is composed in six voices. *Videte,* with all of its references to chaste motherhood, would have been especially attractive to Mary, and it is certainly possible that Tallis, as a member of the Chapel Royal, would have taken that into consideration when composing the piece; moreover, with its Marian text, a Henrician date seems less likely.

O nata lux differs from Tallis’ other settings, standing alone as a motet rather than part of an office liturgy. Tallis set only two verses of the office hymn for the Feast of the Transfiguration, and made no provision for setting the remaining verses, as he did in his five office hymns. Moreover, unlike the other hymns performed this evening, it contains no reference to the plainchant hymn. It is nonetheless an incredibly sensitive setting of the text, though largely homophonic. Like Tallis’ English anthems, it shows a great capability for eloquent composition even within a largely homophonic four-voice structure. It was included in the collection Tallis published with William Byrd, the *Cantiones Sacrae* of 1575, which, along with the less elaborate style, would suggest that it might be an Elizabethan work.

The magnificent *Suscipe quaeso Domine* shares the same seven-voice scoring as Tallis' equally expansive *Missa Puer natus,* prompting musicologists to consider whether the two works are somehow connected. However, they share no structural or musical elements. The confessional text, created by extracting carefully excised lines from a larger text by St. Isidore of Seville, firmly places the motet in the genre of confessional motets like Christopher Tye's *Peccavimus,* also composed in the 1550s. Musically, *Suscipe* is a tour de force, particularly with the rising minor sixth at "quaeso" in the opening bars and the highly rhetorical moments at "quis sustineat" and "qui se dicere audiat". It would have been a suitable musical offering for the ceremony at which Cardinal Reginald Pole, Mary I's hand-picked Archbishop of Canterbury, absolved England for its schism from the Roman Catholic Church in 1554. His engagement with the meaning and carefully chosen fragments of Isidore's prayer may further prove that Tallis was indeed on the Catholic side of the Reformation. If so, then, like Byrd, he was given great latitude because of his lifelong devotion to the Tudor Chapel Royal.

John Sheppard was born around 1515, and we know nothing of his life until he was hired at Magdalen College, Oxford, for Michaelmas in 1543 as *Informator choristarum,* where he remained until 1548. By August 1553, he was a gentleman of the Chapel Royal, as he attended the funeral of Edward VI, although he had almost certainly joined earlier, probably soon after an opening was created by the departure of one of his Oxford colleagues. Sheppard served as a gentleman of the chapel throughout the 1550's. He died in 1558 perhaps in the influenza epidemic that also may have claimed the life of fellow composer Nicholas Ludford. Sheppard's Latin compositions date from the reign of Mary I. He also seems to have continued his relationship with Magdalen College in Oxford, despite the college's apparently energetic embrace of evangelical reform there. After Mary's accession, it appears that all the Oxbridge colleges reconverted, and Magdalen returned to its pre-Reformation practices. Little else is known about Sheppard, but his music speaks for itself. All of his Latin music survives in manuscripts copied after the Reformation, around 1590, showing the esteem in which his music was held. In addition to his works in the Christ Church Partbooks, his festal *Missa Cantate* was copied into the second section of the pre-existing Forrest Heyther Partbooks also by John Baldwin.

At first glance, Sheppard's style looks back to Taverner rather than forward to Tallis, born of his traditional, less elaborate use of plainchant melodies, the unbreakable backbone of his ritual music. Fortunately, his rigid use of the *cantus firmus* has allowed his works to be reconstructed, since the tenor part was invariably missing from the Christ Church Oxford Partbooks. But Sheppard also draws on continental influences, especially with respect to counterpoint and imitation, successfully reconciling older early 16th-century styles with musical innovations more prevalent toward the middle of the century. Sheppard's extraordinary abilities as a composer are seen most clearly in the large body of work written for the Divine Office. He was at his best composing lavish polyphony around monorhythmic plainchant. The sheer number of his works reflects, like those of Tallis from the years of Mary's reign, the significant increase in importance of ritual polyphony for the major feasts of the church year. In both hymns and responds, the chant lines are surrounded with extraordinary and quite dynamic polyphony. Sheppard frequently employs a gimell, dividing a single vocal line into two parts, used to great effect at the end of both *Reges Tharsis* and *Verbum caro.* His music achieves its richness by doubling the tenor and bass parts while letting the high treble, a convention of much earlier Tudor music, soar above the rest.

Sheppard, unlike Tallis, is less concerned with small internal rhythmic details; instead, he composes for effect. The sheer excitement of his celestial, quintessentially English high treble parts is undeniably thrilling, soaring above the lower, denser colors of the voices beneath. Sheppard nearly always composes his responds for the same SATTBB choir. Each respond also includes moments when the high treble cuts out, revealing, if only for a moment, the rich density of the lower voices. The two of the three responds selected for this evening's concert show an exuberant and joyful side of Sheppard. *Reges Tharsis,* the third respond at Matins at the Feast of the Epiphany, possesses a somewhat darker, more mysterious quality, providing the listener with a sense of the procession of the Magi following the star, contrasting with *Verbum caro,* the ninth and last respond at Matins on Christmas Day, which provides an exhilarating finale for the office on that day. Composed in a much brighter mode, *Verbum caro* provides an overtly joyful and energetic choral framework for the verse from the opening lines of the Gospel of John: "In the beginning was the Word, and the Word was with God, and the Word was God". Both of these grand pieces contrast with the quiet elegance of *In manus tuas,* a four-voice setting for the office of Compline.

In his office hymns, Sheppard achieves a lofty grandeur that contrasts dramatically with Tallis' more intimate, introspective style. This is majestic and glorious music. His hymns, like the responds, reflect a mood of almost ecstatic freedom and creative release, typical of the polyphonic works composed at the restoration of the Sarum Rite. *Sacris solemniis* from Vespers on the Feast of Corpus Christi follows the familiar pattern of plainchant verses alternating with elaborate polyphony. In contrast to Tallis' more intimate and restrained settings, Sheppard's effort with split trebles and means expands the vocal forces to eight. Sheppard's sophistication as a composer is further revealed in how he integrates the chant into the polyphonic architecture, alternating between the higher and lower voices, which function as antiphonal choirs. Eight-voice writing, uncommon though not unheard of, in late Tudor compositions, makes for an exciting and very rich tapestry of sound.

John Bradley

TEXTS AND TRANSLATIONS

℟. **Reges Tharsis** et insulae munera offerent,
reges Arabum et Saba dona
domino Deo adducent.
℣. Et adorabunt eum omnes reges terrae,
omnes gentes servient ei.
℣. Gloria Patri et Filio et Spiritui Sancto.

℟. The kings of Tharsis and the isle offer their gifts,
the kings of Arabia and Sheba bring gifts to the Lord God.
℣. And all the kings of the earth worship him, all peoples bow before him.
℣. Glory be to the Father and to the Son and to the Holy Ghost.

In manus tuas, Domine, commendo spiritum meum.
Redemisti me Domine,
Deus veritatis.

Into your hands, O Lord, I commend my spirit.
You have redeemed me, O Lord, O God of truth.

Ps. 31 (Vulgate 30):6.

1 **Sacris solemniis** juncta sint gaudia
(inclita gaudiis),
ex precordiis sonent
praeconia;
recedant vetera, nova sint omnia,
corda voces et opera.

2 Noctis recolitur coena
novissima
qua Christus creditur agnum
et azyma
dedissa fratribus, juxta
legitima
priscis indulta patribus

3 Post agnum typicum, expletis
epulis,
corpus Dominicum datum discipulis
sic totum omnibus, quod totum
singulis,
eius fatemur manibus.

4 Dedit fragilibus corporis
ferculum,
dedit et tristibus sanguinis
poculum,
dicens: accipite quod trado
vasculum,
omnes ex eo bibite

5 Sic sacrificium istud instituit,
cuius officium committi
voluit
solis Presbyteris, quibus sic congruit,
ut sumant et dent ceteris.

6 Panis angelicus fit panis
hominum;
dat panis coelicus figuris
terminum.
O res mirabilis! manducat Dominum
pauper, servus et humilis.

7 Te, trina Deitas unaque,
poscimus,
sic nos tu visita, sicut te colimus:
per tuas semitas duc nos quo tendimus
ad lucem, quam inhabitas.

*1 At this our solemn feast let holy joys
abound,
And from the inmost breast let songs of
praise resound;
Let ancient rites depart, and all be new around,
in every act, and voice, and heart.*

*2 Remember we that eve when, the Last
Supper spread,
Christ, as we all believe, the Lamb, with
leavenless bread,
Among His brethren shared, and thus the
Law obeyed,
Of all unto their sire declared.*

*3 The typic Lamb consumed, the legal feast
complete,
The Lord unto the Twelve His body gave to eat;
The whole to all, no less the whole to each
did mete
With His own hands, as we confess.*

*4 He gave them, weak and frail, His flesh,
their food to be;
On them, downcast and sad, His blood
bestowed He:
And thus to them He spake, "Receive this
cup from Me,
And all of you of this partake."*

*5 So He this sacrifice to institute did will,
And charged His priests alone that office to
fulfil:
To them He did confide: to whom it pertains still
To take, and the rest divide.*

*6 Thus Angels' bread is made the bread of
man today:
The living bread from heaven with figures
dost away:
O wondrous gift indeed! The poor and lowly may
Upon their Lord and Master feed.*

*7 Thee, therefore, we implore, O Godhead,
One in Three,
So may Thou visit us as we now worship Thee;
And lead us on Thy way, that we at last may see
The light wherein Thou dwellest aye.*

Tr. John David Chambers (1805–1893)

℟. **Dum transisset Sabbatum**, Maria Magdalene et Maria Jacobi et Salome emerunt aromata ut venientes ungerent Jesum. Alleluia.
℣. Et valde mane una sabbatorum veniunt ad monumentum orto iam sole.

℣.Gloria Patri et filio, et Spiritui Sancto.

℟. And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint Jesus. Alleluia.
℣. And very early in the morning the first day of the week, they came unto the sepulchre at the rising of the sun.
℣.Glory be to the Father, and to the Son, and to the Holy Ghost.

Audivi vocem de caelo venientem: venite omnes virgines sapientissime;oleum recondite in vasis vestris dum sponsus advenerit.
Media nocte clamor factus est: ecce sponsus venit.

I heard a voice coming from heaven: come all wisest virgins;
fill your vessels with oil, for the bridegroom is coming.
In the middle of the night there was a cry: behold the bridegroom comes.

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.

Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.

O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive suppliant praise and prayer.

Thou who once deigned to be clothed in flesh for the sake of the lost,
grant us to be members of thy blessed body.

Videte miraculum matris Domini:
concepit virgo virilis ignara consortii,
stans onerata nobili onere Maria;
et matrem se laetam cognoscit,
quae se nescit uxorem.

Haec speciosum forma prae filiis
Hominum castis concepit visceribus,
et benedicta in aeternum
Deum nobis protulit et hominem.

Gloria Patri et Filio et Spiritui Sancto.

Behold the miracle of the mother of the Lord:
a virgin has conceived though she knows not a man,
Mary, who stands laden with her noble burden;
knowing not that she is a wife,
she rejoices to be a mother.

She has conceived in her chaste womb
one who is beautiful beyond the sons of men,
and blessed for ever,
she has brought forth God and man for us.

Glory to the Father and to the Son and to the Holy Ghost.

Jam Christus ad asta ascenderat
egressus unde venerat
permissio Patris munere
sanctum daturus spiritum.

When Christ our Lord had passed once more
Into the heaven he left before,
He sent a Comforter below
The Father's promise to bestow.

Solennis urgebat dies quo mystic septemplici orbis volutes septies signal beata tempora.	*The solemn time was soon to fall* *Which told the number mystical;* *For since the resurrection day* *A week of weeks had passed away.*
Dum hora cunctis tertia repente mundus intonate orantibus apostolis Deum venisse nuntiat.	*At the third hour a rushing noise* *Came like the tempest's sudden voice.* *And mingled with the apostles' prayer.* *Proclaiming loud that God was there.*
De Patris ergo lumine decorus ignis almus est qui fida Christi pectora calore verbi compleat.	*From out the Father's light it came.* *That beautiful and kindly flame.* *To kindle every Christian heart,* *And fervour of the word impart.*
Dundum sacrata pectora tua replesti gratia dimitte nunc peccamina et da quieta tempora.	*As then, O Lord, thou did'st fulfil,* *Each holy heart to do thy will.* *So now to thou our sins forgive* *And make the world in peace to live.*
Sit laud Patri cum Filio sancto simul Paraclyto nobisque mittat Filius charisma Sancti Spiritus. Amen.	*To God the Father, God the Son,* *And God the Spirit, praise be done;* *May Christ the Lord upon us pour* *The Spirit's gift for evermore. Amen.*
Suscipe quaeso Domine vocem confitentis. Scelera mea non defendo: peccavi. Deus, miserere mei, peccavi: dele culpas meas gratia tua.	*Receive, I beseech, O Lord, the voice of one who confesses.* *I do not defend my misdeeds: I have sinned.* *O God, have mercy upon me.* *By thy grace blot out my sins.*
Si enim iniquitates recordaberis, quis sustineat? Quis enim justus se dicere audeat sine peccato esse? Nullus est enim mundus in conspectu tuo.	*For if thou shalt remember iniquities, who could endure it?* *For who is so righteous that he dare say that he is without sin?* *For none is pure in thy sight.*
℟. **Verbum caro** factum est et habitavit in nobis cujus gloriam vidimus quasi unigeniti a Patre plenum gratiae et veritatis. ℣. In principio erat verbum et verbum erat apud Deum et Deus erat verbum. ℣. Gloria Patri, et Filio, et Spiritui Sancto. ℟ ℟	*℟. And the Word was made flesh,* *and dwelt among us, and we beheld his glory, the glory as of the only begotten of the Father full of grace and truth.* *℣. In the beginning was the Word,* *and the Word was with God,* *and the Word was God.* *℣. Glory be to the Father, and to the Son and to the Holy Ghost.*

Friends of Music & Arts at St. Luke in the Fields
We gratefully acknowledge donations during 2026

Benefactors *($1000 and over)*

Michael Cudney
JP Morgan Charitable Giving Fund - Cheryl Henson
NYC Dept. of Cultural Affairs
NY Community Trust - Bonnie Cashin Fund
New York State Council for the Arts
Elizabeth Peyton
Linda Radano
Marcia Brady Tucker Foundation
Anonymous

Guarantors *($500 - $999)*

Mark E. Dawson
Rick Dolan and Sandra Ruggles
Nancy Hager
Michael Krebber
Gale Maxwell

Sponsors *($250 - $499)*

Michael C. Alcamo Charitable Trust
Carly Friedman
William Ogburn
Frank L. Tedeschi

Patrons *($100 - $249)*

Zachary Bass
Mary Ann and Renaud Bleecker
Marc and Julia Boddewyn
Katrina Cukaj
Sarah Davies Miller
Brian Hill
Lars Hyman
Marisa Kaplan
Jane Kendall
Rima Khani
Stephen E. Novak
David S. Ruiter
Nancy Sato
Mimi Sherman
Tony Song
Lisa Terry/Parthenia
Alessandra Wendroff
Christina Ziccardi
Anonymous

Donors *(to $99)*

Donna Amariglio
Or Artzi
Gina Baker
K. A. Branning
Lorainne Brennan
Felipe Cardoso
David Enlow
Tiger Gao
Margaret Hagen
James Howell Foundation
Jarrett Levin
Brian E Logan
Nancy Lupton
Michael Mollenkamp
Jonah Nielsen
Rick O'Connell & Marie Mular Czyk
Craig Rice
Karen Patricia Smith
Sarah Spatafora

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.

NEW YORK STATE OF OPPORTUNITY. Council on the Arts

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

NYC Cultural Affairs