



THE CHURCH OF  
SAINT LUKE  
IN THE FIELDS  
487 Hudson Street  
New York, NY 10014

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

Thursday, March 2, 2023 at 7:30 p.m.  
*Pre-Concert Lecture by Dr. Raymond Erickson at 6:30 p.m.*

**The Golden Age of Portuguese Music**

*Please silence cell phones and other electronic devices.*  
*Please hold applause until the end of the program.*

Missa Pro Defunctis	Manuel Cardoso (c.1566-1650)
Introit: Requiem aeternam	
Kyrie eleison	
Gradual: Requiem aeternam	
Offertory: Domine Jesu Christe	
Sanctus & Benedictus	
Agnus Dei	
Communion: Lux aeterna	
Terceira Fantasia a Quatro de 8º Tom (instrumental)	António Carreira (c.1520/30-c.1597)
Alma Redemptoris Mater	Duarte Lôbo (c.1563-1646)
Hodie Simon Petrus	Vicente Lusitano (c.1520-1561)
Commissa mea pavesco	Filipe de Magalhães (d.1652)
Magnificat secunda toni	Manuel Cardoso
Regina caeli	Vincente Lusitano

## THE CHOIR OF ST. LUKE IN THE FIELDS

### Soprano

Amber Evans  
Melissa Fogarty  
Adrienne Lotto  
Ava Pine

### Alto

Donna Breitzer  
Catherine Hedberg  
Elizabeth Merrill  
Kimberly Wetzel

### Tenor

David Root  
Christopher Preston Thompson

### Bass

Phillip Cheah  
Zachary Fletcher

“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.”

## 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.

## MUSIC & ARTS COMMITTEE

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## PROGRAM NOTES

Mudam-se os tempos, mudam-se as vontades,  
Muda-se o ser, muda-se a confiança;  
Todo o mundo é composto de mudança,  
Tomando sempre novas qualidades.

Times change, and our desires change.  
What we believe, what we are, is ever changing.  
All the world is made of change,  
and forever attaining new qualities.

Luís Vaz de Camões (c. 1524-1580)

When choosing a concert of Portuguese polyphony, it is too easy to assume that it would be an easy undertaking, like presenting a concert of music from Spain, its geographic neighbor. After all, Portugal sits on the west coast of the Iberian Peninsula, where Spain hosts well-preserved, easily accessible libraries and arts patronage from its own Golden Age represented by well-known composers such as Tomás Luis de Victoria, Cristóbal de Morales, and Francisco Guerrero who are widely recorded, and programmed into well-received concerts by respected ensembles. Portugal's final flourishing of polyphonic music happened in the first half of the 17th Century. At the same time, the rest of Europe had embraced the *seconda pratica* of the early Baroque, characterized by the music of Monteverdi and Schütz. But, as in England, also on the western periphery of Europe, along with the Spanish colonies of the New World, an established tradition of polyphonic choral music continued to thrive well into the 17th Century and beyond.

Portugal's line of succession was thrown into turmoil with the death in the Battle of Alcácer Quibir of the 20-year-old King Sebastian in 1578, which opened the door to Spanish rule in 1580. Sixty years of Spanish rule ended with the accession of King João IV, known as *o Restaurador* - the Restorer, in 1640, who established the House of Braganza on the Portuguese throne and reignited a strong sense of Portuguese nationalism. Spain didn't go quietly, and the resultant conflict was the Portuguese Restoration War which continued throughout and after his reign, with Portugal finally gaining its independence in 1668.

One cannot underestimate the significance of the 1755 Lisbon Earthquake and its impact on the legacy of Portuguese music. The earthquake and subsequent tsunami devastated eighty-five percent of Lisbon and killed 30,000-40,000 people. Buildings that survived the earthquake and tsunami burnt in the fires that followed. The cultural losses remain irreparable. Over 70,000 books, including books of music, and hundreds of artworks from the Ribeira Palace alone, along with the Cathedral and the Convento de Carmo and their libraries and collections, were all lost. There are very few surviving inventories, and the cultural loss of the event is almost unimaginable. One of the few surviving records, the Coimbra Cathedral Inventory of 1635, lists books of masses and motets by all of the composers on this evening's concert, alongside works by Spaniards Alonso Lobo, Juan Esquivel, and earlier composers Morales and Guerrero. Interestingly absent is Palestrina though his music was well-known throughout Portugal.

Manuel Cardoso is one of a group of Portuguese composers who, along with Duarte Lôbo (c. 1565-1646) and Filipe Magalhães (d.1652), were students of Manuel Mendes (c.1547-1605) at the Colégio dos Moços do Coro, the choir school at the Cathedral of Évora. Cardoso was born in Fronteira in 1566; in 1574 or 1575, he enrolled at the choir school at Évora cathedral. He entered

the Carmelite Convent (Convento de Carmo) in Lisbon in 1588, taking his vows in 1589. Cardoso became *mestre da capela* and sub-prior at the Carmo, where he was celebrated for his music and religious virtue. King João IV kept his portrait in his music library. Cardoso published five volumes of polyphonic works in Lisbon between 1613 and 1648. All of his collections were printed in Lisbon by Antwerp native Pedro Craesbeeck, formerly employed at the printing house of Plantin, who settled in Portugal for religious reasons. Cardoso's first published book *Cantica Beatae Mariae Virginis* is a collection of Magnificat settings, one each in four and five voices, for each of the eight psalm tones. Cardoso dedicated his first book of masses to the future João IV, then Duke of Barcelos, in 1625. His studious approach to traditional counterpoint is evident here; all five masses in his *Liber Primus* are parodies of Palestrina's motets. Where he departs from conventional composition lies in his unique ability to wield harmonic canvases created from a seemingly infinite palette of harmonic color and expression. His approach is personal and much more adventurous than close contemporaries like Duarte Lôbo (c. 1565-1646). His music is characterized by augmented intervals, unexpected entrances, and almost carefree progressions. False relations abound, and while not unheard of, Cardoso relishes them in ways that his contemporaries did not.

Of his subsequent books of masses, the second and the last were also dedicated to João IV. The masses in the second book are based on themes composed by João himself. The final volume includes the stellar *Missa Pro defunctis* (Requiem) heard this evening. Cardoso also, somewhat unusually, enjoyed a warm relationship with the Spanish Royal chapel, securing the patronage of Philip IV as evidenced in the dedication to his third book of masses to Philip, which includes the *Missa Philippina*. The mass had been proposed to Cardoso by Mateo Romero, the *maestro* of the Spanish royal chapel. Cardoso visited Madrid in 1631 and was invited to conduct the royal chapel's performance of his Mass during his visit.

The *Missa pro defunctis* or Requiem is unique among the genres of cyclic mass composition. Renaissance Requiems are universally composed around a *cantus firmus* in which each particular moment is directly tethered to the mode and melody of each ancient plainchant from medieval liturgical sources. Though Requiems lack the modal consistency found in cyclic mass ordinaries typically based either on a repeated *cantus firmus* or parodied on a madrigal or motet, without the restrictions of a specific model, composers can draw upon a more varied musical palette, vastly expanding the tonal landscape for each movement. Composers often omit one or more of the following, the Gradual or Tract and the Sequence *Dies irae*, the tune made famous by Berlioz. Omitted sections would be sung in plainchant.

Cardoso's six-voice *Missa Pro Defunctis* is an extensive, elegant work. From the first notes of the Introit, the listener is treated to several astonishing tonal effects. The augmented interval between the tenor A  $\flat$  and superius I E $\sharp$  in the first bars of the Introit is just one example of the numerous modernisms prevalent throughout an otherwise Renaissance-style piece. The abundance of false relations and delicious chromatic inflections, particularly at cadences, are characteristic of Cardoso's unique style. The setting of the Requiem undoubtedly owes a debt to Victoria's iconic *Officium Defunctorum* of 1605, disseminated widely after its publication and certainly well-known to Cardoso, unlike other earlier Requiem settings that appear to have been more highly influenced by Morales. The chant incipits, like the settings by Victoria and Lôbo, are printed in the choir book next to the Superius 1 part, suggesting a performance by high voices

throughout the piece. He skillfully conceals the plainchant within each movement's overall musical texture by adding a second interweaving superius line.

Cardoso's setting of the Ordinary movements, Kyrie, Sanctus et Benedictus, and Agnus Dei, are set with his unmistakable hand and are more elaborate than the treatments by other composers. Duarte Lôbo, in his eight-voice Requiem, sets these movements simply, yet effectively, in powerful block chords with infrequent and carefully chosen moments of movement. The current theory is that Cardoso's inclusion of two polyphonic Christe settings indicates a nine-fold alternatim setting with the interpolated chant heard tonight. When heard with the chant inserted, the more expansive structure of the Kyrie/Christe/Kyrie section becomes clear. The chant for the Kyrie is not indicated in the 1625 choirbook, though it would have been known to performers of the time, probably from memory. The need for the interpolated chant is less evident in other composers, such as in Lôbo's settings of the Requiem liturgy. In Kyrie II, a striking series of descending dissonances in the second polyphonic Kyrie are worthy of note.

As was customary, Cardoso renders the propers, Introit, Gradual, and Communion, in more elaborate polyphony. The solo verses of the Gradual and the Offertory are more freely composed, following the solo/unison pattern of the plainchant. In both instances, they are rendered in four voices, SSAT in the Gradual and SATB in the Offertory. Unusually, the entire verse of the Gradual remains in four voices rather than returning to the full choir, as does Cardoso's setting of the Offertory.

By 1613 the composition of polyphonic Magnificats had become a little worn out; a good example is Lôbo's collection of basically not-that-interesting four-voice setting, surprising considering his inestimable reputation. Cardoso however, gives this otherwise staid tradition a refreshing and very forward-looking musical upgrade. One of the most striking characteristics of his setting is the chromaticisms on the melodic minor—something unheard of for Renaissance contrapuntal purists. The vivid color and shimmering dissonances that remain an integral feature of his style are abundant. Cardoso sets the odd verses polyphonically in this evening's setting, expanding the five voices to six for the *sicut erat*. Though presumably composed earlier than the Requiem, it's impossible to be sure of the exact dates; the listener can still clearly hear and appreciate the new harmonic directions toward which Cardoso was striving.

Filipe de Magalhães was born in Azeitão, Portugal. Like Cardoso and Lobo, he was a student of Manuel Mendes, who was particularly impressed with his musical abilities. He succeeded his teacher as *Mestre do Claustro da Sé* in 1589. In 1623 he was appointed *Mestre da Capela Real*, remaining there until 1641. Sadly a "one-hit wonder" for his sole surviving motet, *Commissa mea pavesco*, a setting from the Offices of the Dead, Magalhães spent his life composing sacred polyphony, and still intact is a book of masses. His *Missarum Liber*, dedicated to Philip II of Portugal, and the *Cantica Beatissima Virgines* were published in Lisbon in 1639. He also wrote a book of plainsong, *Cantus Ecclesiasticus*, which was published in five different editions (the first one in Lisbon in 1614 and Antwerp in 1642, and the last in 1724). The catalog of the Music Library of King John IV of Portugal also mentions one 8-voice Mass, 6-voice Lamentations for Maundy Thursday, one 7-voice Christmas villancico, and five 5- and 6-voice motets. All these works are believed to have been lost during the 1755 Lisbon earthquake.

Little is known about the life and background of Vicente Lusitano (c.1520-1561) other than that he was probably born in Olivença. His name gives no clue to his family background; Lusitano simply means “Portuguese.” He is the first published composer of color, substantiated by a reference to him by polymath and biographer João Franco Barreto in the 17th Century, where he used the word *homem pardo*. Translated as “brown man,” *Homem pardo* was used idiomatically to refer to a person of mixed European and non-European ancestry and used in Portugal to describe the free Afro-Portuguese people who enjoyed a level of social mobility and access to resources consistent with Lusitano’s career. He was an accomplished composer, music theorist, and priest until his conversion to Protestantism and marriage in the 1560s, after which he vanished from history. His music is primarily known through a single volume of motets, *Liber primus epigramatum*, containing 23 motets published in 1551, and includes *Hodie Simon Peter* and *Regina caeli* on tonight’s program. His music is mainly in the mid-century style of Gombert and his Flemish associates. Three of the motets in *epigramatum* are homages to Josquin, whose influence is apparent in his work. Around 1550, Lusitano was retained by the Portuguese ambassador to the Holy See, Dom Alphonso de Lencastre as music tutor to his son Dinis. His book of motets is dedicated to his young pupil. He (unsurprisingly) praises the musical abilities of his young charge and the importance of the family’s support for his musical career. Also surviving are two books on music theory.

Music theory scholars remember Lusitano for a debate with Nicola Vicentino after a performance of Lusitano’s *Regina caeli* heard tonight, which centered on the controversial theories of chromatic (Vicentino) and diatonic (Lusitano) composition and the role of the ancient Greek *genera* in music. Apparently, the debate was quite the spectacle. Even though the panel, which included singers from the Sistine Chapel, voted 2-1 in favor of Lusitano’s arguments, Vicentino published his version of events in which he exaggerated his success in arguing against Lusitano and further fabricated details of Lusitano’s testimony. History has, until recently, forgotten Lusitano, even though one of the judges, Ghiselin Danckerts, excoriated Vicentino’s account of the dispute in 1556. Lusitano disappears from history after 1562.

Like many composers during this period, we have only a very sparse biography of Duarte Lôbo (c.1564-1646). He was born in Alcáçovas, in Alentejo, in southern Portugal, and was the most celebrated composer of his day. His works, unlike Cardoso’s, were printed by Plantin in Antwerp and were staples of Cathedral repertoire from as far away as Mexico and Guatemala. Like Cardoso and Magalhães, he was a student of Manuel Mendes at the *Évora Clastra da Sé*, the Cathedral cloister school, where he was a boy chorister. After he completed his education, he became *maestro de capilla* at the Hospital Rea in Lisbon, and from about 1591, *maestro de capilla* at Lisbon Cathedral. Additionally, he took on duties as director of music of the Seminário de S Bartolomeu, also in Lisbon. For forty years, he taught at the Lisbon *Clastra da Sé*, remaining there until a few years before his death. He published four volumes of liturgical music and was one of the leading Portuguese exponents of the polyphonic style, notable in the ease with which he combined proficiency in learned counterpoint with the refined and expressive interpretation of the text. The influence of composers such as Ockeghem and Josquin is seen in his use of cantus firmus and canonic techniques. Several of his parody masses are based on motets by Palestrina and Francisco Guerrero. His eight-voice *Alma Redeptoris Mater* was included in his first printed collection from Plantin, the *Opuscula Natalitiae noctis responsoria*, published in 1602. The *Alma* is one of the rare surviving examples of Portuguese polychoral

music from this period; we know there was much more before the events of 1755. This remarkably succinct antiphon opens with an extended exhortation of the Virgin Mary and increases in intensity set to an almost sudden change of character and increasingly shortened rhythmic patterns at the words: *succurre cadenti surgere qui curat populo*; succour your people who fall and strive to rise again.

António Carreira (c.1520/30-c.1597) was the eldest of a family of Portuguese musicians active in the 16th and early 17th Centuries. He held the post of organist and was paid for teaching children and adult singers at the Royal Chapel of King João III in Lisbon by 1573. He composed both keyboard and a small amount of vocal music. His keyboard works show highly developed contrapuntal skills, as heard in the Terceira Fantasia a Quatro de 8<sup>o</sup> Tom in this evening's program. His work that survived the disasters of 1755 can be found in manuscript form in the University Library of Coimbra.

Portugal is finally revealing its treasures. There is work being done by some Portuguese early music groups, but until recently, concert programs and recordings have been infrequent at best. Every performance of this unjustly ignored repertoire is a necessary step to ensure that the music by these marvelous composers assumes its well-deserved place in both the liturgy and on the concert stage.

John Bradley

## TEXTS

### **Missa pro defunctis**

#### ***Introitus***

Requiem aeternam dona eis, Domine:  
perpetua luceat eis.  
Te decet hymnus Deus in Sion,  
et tibi reddetur votum in Jerusalem: exaudi  
orationem meam, ad te omnis caro veniet.

#### ***Kyrie eleison***

Kyrie eleison  
Christe eleison.  
Kyrie eleison.

#### ***Graduale***

Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.  
In memoria aeterna erit justus:  
ab auditione mala non timebit.

#### ***Offertorium***

Domine Jesu Christe, Rex gloriae, libera  
animas omnium fidelium defunctorum de  
poenis inferni, et de profundo lacu: libera  
eas de ore leonis, ne absorbeat eas tartarus,  
ne cadant in obscurum: sed signifer  
sanctus Michael, repraesentet eas in lucem  
sanctam: Quam olim Abrahae promisisti,  
et semini ejus. [Hostias et preces tibi,  
Domine, laudis offerimus:  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus: fac eas,  
Domine, de morte transire ad vitam.  
Quam olim Abrahae . . .]

#### ***Sanctus et Benedictus***

Sanctus, Sanctus, Sanctus, Dominus Deus  
Sabaoth, pleni sunt caeli et terra gloria tua.  
Osanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

#### ***Introit***

*Eternal rest grant unto them, O Lord:  
and let perpetual light shine upon them.  
You are to be praised, O God, in Zion;  
to you shall vows be performed in Jerusalem:  
to you that hear prayer shall all flesh come.*

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

#### ***Gradual***

*Eternal rest grant unto them, O Lord:  
and let perpetual light shine upon them.  
The righteous will be kept in everlasting remembrance.  
They will not be afraid of any evil rumors.*

#### ***Offertory***

*O Lord Jesus Christ, King of glory, deliver the  
souls of all the faithful departed from the pains  
of hell and from the deep pit: deliver them from  
the lion's mouth, that hell may not swallow  
them up, and that they not fall into darkness;  
but may thy holy standard-bearer, Michael,  
lead them into the holy light: which you did  
promise to Abraham and to his seed.  
[Sacrifices and prayers we offer to you, O Lord;  
receive them for those souls for whom  
we make memorial this day; let them,  
O Lord, pass from death unto life.  
which you did promise to Abraham . . .]*

*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.*



### ***Agnus Dei***

Agnus Dei, qui tollis peccata mundi:  
dona eis requiem.

Agnus Dei, qui tollis peccata mundi:  
dona eis requiem.

Agnus Dei, qui tollis peccata mundi:  
dona eis requiem sempiternam.

### ***Communio***

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum, quia pius es.  
Requiem aeternam dona eis, Domine et lux  
perpetua luceat eis.  
Cum Sanctis tuis in aeternum, quia pius es.

**Alma Redemptoris Mater**, quae pervia  
caeli porta manes, et stella maris, succurre  
cadenti, surgere qui curat, populo: tu quae  
genuisti, natura mirante, tuum sanctum  
Genitorem virgo prius ac posterius,  
Gabrielis ab ore sumens illud Ave,  
peccatorum miserere.

**Hodie Simon Petrus** crucis patibulum  
ascendit, alleluia.  
Hodie clavicularius regni caelistis gaudens  
migravit ad Christum.  
Hodie Paulus Apostolus, lumen orbis terrae,  
inclinato capite pro Christi nomine, martyrio  
coronatus est, alleluia.

**Commissa mea pavesco**,  
et ante te erubesco:  
dum veneris iudicare  
noli me condemnare.

*Lamb of God, who takes away the sins of the  
world: grant them rest.*

*Lamb of God, who takes away the sins of the  
world: grant them rest.*

*Lamb of God, who takes away the sins of the  
world: grant them eternal rest.*

### ***Communion***

*May light eternal shine upon them, O Lord.  
with your Saints for ever, for you are merciful.  
Eternal rest give to them, O Lord:  
and let perpetual light shine upon them.  
With your Saints forever, for you are merciful.*

*Gracious Mother of the Redeemer, you who  
remain the ever-open gate of Heaven, and star  
of the sea, succor thy people who, falling, strive  
to rise again. You who gave birth, while Nature  
marveled, to your Holy Creation, virgin before  
and after, who heard that Ave from the mouth  
of Gabriel, have mercy on sinners*

*Today Simon Peter ascended the gibbet of the  
cross, alleluia: today he, keeper of the keys of  
the heavenly kingdom, departed hence with  
joy to Christ: today did the Apostle Paul, the  
light of the whole world, bow his head, and  
for Christ's Name's sake receive the crown of  
his martyrdom, alleluia.*

*I dread my misdeeds,  
and blush before Thee;  
do not condemn me,  
when Thou shalt come to judge.*

**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.

**Regina coeli** laetare, alleluia:  
quia quem meruisti portare, alleluia:  
resurrexit, sicut dixit, alleluia:  
ora pro nobis Deum, alleluia.

*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.*

*Rejoice, Queen of Heaven, alleluia:  
for he, who you were worthy to bear, alleluia:  
is risen, as he said, alleluia:  
pray for us to God, alleluia.*

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