



ST. LUKE IN THE FIELDS

487 HUDSON ST. NYC 10014

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

Thursday, October 26, 2023 at 7:30 p.m.
Pre-Concert Lecture by Dr. Orly Krasner at 6:30 p.m.

William Byrd (c.1540-1623) – The Great Service

Please silence cell phones and other electronic devices.
Please hold applause until the end of each half.

Matins

Preces

Venite

Psalm 114: When Israel came out of Egypt

Te Deum

Organ: A Fancie (My Ladye Nevells Booke, no. 36)

Benedictus Dominus Deus

Anthem: O God, the proud are risen against me

~ Intermission ~

Holy Communion

Creed

Organ: The Queens Alman (Fitzwilliam Virginal Book, no. 172)

Anthem: Sing joyfully

Evensong

Magnificat

Organ: La Volta (Fitzwilliam Virginal Book, no. 155)

Nunc dimittis

Anthem: Exalt thyself, O God

THE CHOIR OF ST. LUKE IN THE FIELDS

Soprano

Amber Evans
Melissa Fogarty
Aine Hakamatsuka
Ava Pine

Alto

Donna Breitzer
Catherine Hedberg
Karen Heymann
Elizabeth Merrill

Tenor

David Root
Christopher Preston Thompson

Bass

Phillip Cheah
Will Berman

“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

Orly Krasner, currently on the faculty at the City College/CUNY, has published articles in the *New Grove Dictionary of Music and Musicians*, *The Grove Dictionary of American Music*, *New Grove Dictionary of Opera*, and the *Blackwell Companion to Jewish Culture*. Dr. Krasner has also contributed essays to *Music, American Made*; *Images of Robin Hood*, and *The Cambridge Companion to the Musical*. She is internationally acclaimed as the leading authority on the music of Reginald de Koven and her edition of his comic opera *The Highwayman* was published by Routledge.

A dynamic speaker, Dr. Krasner has presented at professional conferences at home and abroad, including at the Universities of Edinburgh and Groningen. She was a speaker for the New York State Council on the Humanities and has engaged audiences at the Brooklyn Center for the Performing Arts, the Nassau County Historical Society, the Mystic Seaport Museum, and the Nathaniel B. Palmer House (Stonington, CT).

Dr. Krasner’s interest in Baroque music led to an exploration of historical dance. She participates regularly as a dancer in the Amherst Early Music Festival summer opera performances and teaches English Country Dance both in America and England. She recently published *Celebrations*, a book and CD of original tunes and English Country Dance choreography.

THE ORGANIST

Recognized as one of America’s leading performers on early keyboard instruments, **Gwendolyn Toth** performs with equal ease on the organ, harpsichord, and fortepiano. “Her interpretive skills are sensitive and intelligent, and she clearly has a gift for program conceptualization.” – *The New*

York Times. As a soloist on historical organs, Ms. Toth has performed on the 1434 organ in Sion, Switzerland; the 15th c. organ in Oosthuizen, Netherlands; the 1509 organ in Trevi, Italy; the 1531 organ in Krewerd, Netherlands; the 1649 organ in Zeerijp, Netherlands; the 1655 organ in the Nieuwe Kerk, Amsterdam; the 1696 Arp Schnitger organ in Noordbroek, Netherlands; and the 1714 organ in St. Michael's Church, Vienna among many others. Her numerous CD recordings of Renaissance and baroque music have been recorded on historic Dutch organs in Noordbroek, Zeerijp, Oosthuizen, Krewerd and Eenum. Ms. Toth holds the D.M.A. in organ performance from Yale University and studied with Ton Koopman in the Netherlands. She teaches at City University of New York (Professor of Historical Performance Practice) and Manhattan College (Orchestra Director). She is the founder and artistic director of the acclaimed American period instrument ensemble ARTEK.

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PROGRAM NOTES

*Reede, here, behold, and see: all yt musicians bee:
What is enclosde, heere in: declare I will begine:*

*A store housse of treasure: this book may be saiede:
Of songes most excelente: and the best that is made:*

John Baldwin, The Baldwin Commonplace Book, c. 1591

The exercise of singing is delightful to nature, and good to preserve the health of man.

William Byrd, Psalms, Sonnets, and Songs, 1588

This year marks the 400th anniversary of the death of William Byrd, England's most famous 16th-century composer, recusant Catholic, romantic writer of pastoral madrigals, inventor of the verse anthem, and favorite of Elizabeth I. He remains the most versatile of the late Tudor and early Stuart court musicians, and his music ornaments the liturgies of numerous churches, including here at St. Luke in the Fields. Byrd could and did move freely between Latin and English but was the first composer writing in English to fully accept English prosody as the moving force behind a musical line, employing rhythm and word painting in such a distinctive way that even the casual listener can immediately identify music as his.

Byrd was born in London around 1540, the son of Thomas Byrd. The family was musical; William's brother Symond and another older brother, John, are listed as choristers at St. Paul's Cathedral. William was believed to be educated in the Chapel Royal, where he was almost certainly a pupil of Thomas Tallis, with whom he maintained a life-long friendship. Byrd began composing in his teens; a couple of notable surviving works, both for the English Sarum rite, must have been written before the death of Mary I in 1558. *Similes illis fiant* was composed in collaboration with John Sheppard and Willam Mundy, and though much in the style of the older composers, it foreshadows some stylistic elements that would emerge in later works. In 1563, Byrd was hired at Lincoln Cathedral as Organist and Master of the Choristers and was responsible for the education of the Choristers and supplying "modest" organ accompaniment for cathedral services. Most of Byrd's English liturgical music was composed while he was at Lincoln. Inevitably, a dispute arose between Byrd and the Lincoln Cathedral Chapter, which involved what was considered by the chapter as inappropriate use of the organ, considering it too "popish." His admonishment from the chapter reads as follows:

That in future the organist of the said cathedral church will play the organ for the guidance of the choir in the following form only, that is to say, before the chanting of the hymn called Te Deum, and the song called the Song of Zachariah at morning prayers, also of the song of the Blessed Virgin Mary commonly called Magnificat and of the song commonly called Nunc Dimittis at evening prayers; likewise, at the singing of the anthem, playing the same at one with the choir.

Whatever the specifics of the chapter's displeasure with Byrd, it was resolved by 1574 after he had moved to London. With the influence of "noblemen and concillors [sic] of the Queen," they

agreed to continue to offer him a quarter of his salary on the condition that he provided “church songs and services.”

In 1573, Byrd was appointed a Gentleman of the Chapel Royal, an extremely prestigious post in the musical world of Elizabethan England. He replaced composer Robert Parsons, who died in a tragic drowning in the river Trent near Newark in January of that year. The Chapel Master at the time was Byrd’s former teacher, Thomas Tallis, and Byrd quickly became his assistant. In the early years of her reign, Queen Elizabeth was a moderate protestant who dismissed Puritanism and favored a more elaborate and ritualistic liturgy. She was an accomplished musician and is said to have favored the use of Latin in the services in her private chapel. She is famously remembered for insisting on a crucifix and lit candles on her altar, much to the distress of the Puritans at court. English was, of course, the language of the Church of England, and the new services of Mattins and Evensong were elegantly celebrated in no small way to impress continental dignitaries who might have been suspicious of a reformed church. Byrd’s body of Anglican music is relatively small when compared to his vast output of music, and much of it probably exceeded the limits of elaboration deemed acceptable by the most protestant of the reformers who saw elegant music as a sinful and human distraction from the Word of God.

In 1575, Elizabeth took the unusual step of granting a monopoly for the printing of music to Tallis and Byrd. Their first publication *Cantiones, quae ab argumento sacrae vocantur* (“Songs which are called sacred on account of their texts”), was a collection of Latin motets for five to eight voices dedicated to Her Majesty. The somewhat labored title implies that careful thought was given to distancing themselves from the Catholic origins of the texts. Latin remained the language of diplomacy and education, so it was the content that was of more concern than the use of Latin itself. The 1575 publication did not enjoy the success of Byrd’s later collections; it was an abysmal failure. In 1577 Byrd and Tallis were forced to petition Queen Elizabeth for extra money because the publication had “*fallen oute to oure greate losse*” and Tallis was “*verie aged*.” To keep them solvent, she granted them leases on various properties for the next 21 years to keep the music franchise afloat.

It would take until 1589 for Byrd to publish again, this time alone as Tallis had died in 1585. From the early 1570s, Byrd became increasingly involved with the underground Catholic movement in England, and his closest associates and patrons were among the Catholic nobility at court, who at that time were at least tacitly tolerated. Attendance at Anglican services was required, and despite Elizabeth’s promise that it was not her business to look into men’s hearts, Byrd’s wife was cited for recusancy in 1573, and Byrd himself was on the lists in 1577. Catholicism became synonymous with sedition after the Papal Bull of 1570 absolved English subjects from allegiance to the Queen, effectively making her an outlaw to the Church. Missionary priests were washing up on English shores by the dozens as plots to assassinate Elizabeth swirled around her realm. Byrd found himself in hot water through his friendship with Lord Thomas Paget, one of the instigators of the Throckmorton Plot, a plot to murder the Queen and put Mary Queen of Scots on the Throne in 1583. As a result, Byrd was suspended from the Chapel Royal, his movements were watched, and his house was searched. There is no evidence that Byrd was interested in overthrowing the British Monarchy, and his loyalty to Elizabeth may be the one thing that saved him from further prosecution. The bull was “clarified” some years later, indicating that English Catholics could follow the queen in civil matters and recognize her as monarch. The plight of English Catholics further deteriorated with the trial and ruthless

execution of English Jesuit missionary Edmund Campion – he was hanged, drawn, and quartered – in 1581. He was convicted not specifically for being Catholic but for treason, though it was clear that in some circles, one could not be one thing without the other. Byrd retired to Stondon Massey in 1594 to be close to his Catholic patron, Sir John Petre, at Ingatestone Hall. Sir John was one of the dedicatees of *Gradualia*, Byrd's extensive and risky collection of Propers for the Roman Liturgy. Even in retirement, he still provided music for the Chapel Royal.

We cannot delve more deeply into the sources and provenance of Byrd's work without a nod to John Baldwin (d. 1615). Baldwin was a singer and composer but is remembered today as one of the primary copyists of English choral and keyboard music. He was appointed a tenor lay clerk at St. George's Chapel, Windsor, in 1575 and in 1598 became a gentleman of the Chapel Royal. He sang at the funeral of Elizabeth I and the coronation of James I. He is responsible for the survival of a significant collection of Tudor church music dating from well before the Reformation and into the reign of James I. His Commonplace Book includes both secular and sacred music from English and Continental composers, and much of it is set in score, an innovation at the time. It is among the best sources for Byrd's Latin and English music. Baldwin was also the copyist for one of Byrd's most significant keyboard collections, *My Ladye Nevell's Booke*.

Prior to the English Reformation, music was liturgically bound to the requirements of the Mass and Divine Office. The texts most frequently set in polyphony were those of the Mass Ordinary (minus the Kyrie), Magnificat, and the various Office Responds and Hymns. While composers could no longer scaffold their polyphonic compositions against a plainchant cantus firmus, either melodically or textually, the new English Services required choral settings of these texts, freeing Byrd and other composers to draw on devices that had perhaps up to that time been more commonly used in secular music. The one pre-reformation genre that encouraged compositional creativity was the votive antiphons sung at devotional services to the Virgin Mary at Eton College. These elaborate polyphonic works influenced the music of later generations, and Byrd must have looked backward when plotting the complex structure of The Great Service. The music of both the Protestant Chapel Royal and the pre-Reformation Eton College Chapel endure today in the musical DNA of England. This tradition of elaborate service writing was to endure until the execution of Charles I in 1649. Byrd was by no means the first to write an elaborate English Service. John Sheppard and Robert Parsons composed the first extensive full choir services for the Protestant chapel of Elizabeth in the first days of her reign, likely in 1558-9.

Mattins and Evensong each begin with a recitation of the Preces and Responses, as this concert does tonight. These are English translations of the pre-reformation Latin Offices, and in the case of Byrd's second set heard tonight, also contain a faux bourdon setting of Psalm 114, When Israel came out of Egypt. The Mattins Service is rarely heard in the American Church these days and no longer in the form that would have been familiar in Elizabeth's Chapel Royal.

The Great Service is Byrd's crowning achievement of Anglican liturgical music. It was entirely unknown until the first fragments were uncovered by Priest and Musicologist Edmund Fellowes in the library of Durham Cathedral in 1922. Fellowes called it "the finest unaccompanied setting of the Service in the entire repertory of English church music." The earliest known source of The Great Service is the Baldwin Commonplace Book, with sections that contain the Benedictus and Te Deum, dating to the early 17th Century. The Baldwin Commonplace Book, along with the Baldwin and Peterhouse Partbooks and the Forest Heyther Partbooks, are the definitive sources

of surviving 16th-century English church music in both English and Latin. The partbooks remain incomplete, though most of the missing parts of The Great Service could be assembled or inferred from a combination of all of the sources combined with later organ scores. The Contratenor Decani part from the *Venite* had to be entirely reconstructed, but there was enough evidence from the existing musical archeology to make it possible. Fellowes made the first singable edition for Tudor Church Music, and subsequent editions have corrected Fellowes' many errors; the most glaring was that he never identified the verse sections. Despite the numerous mistakes, largely corrected in later editions of the work, if it were not for Fellowes, we might not have found our way into this unparalleled repertoire.

Byrd likely began writing the service in small sections around 1590. One enduring theory suggests it was intended for the fortieth anniversary of Elizabeth's accession in 1598. It is also possible he released it piecemeal to maintain his relationship with the Chapel Royal during his self-exile to Stondon Massy. Interestingly, Byrd worked on the Great Service simultaneously with his very Catholic settings of the Ordinary of the Mass and Gradualia. The texts of the Canticles are all from the 1559 Book of Common Prayer, so Byrd must have completed it before the Jacobean Prayer Book updates in 1604. It is also important to put to bed the belief that Great Services are a genre. They are not. In most of the contemporary sources, the service is called "Long Service" or "New Service." It will also be surprising to some that given the frequent appearances of Byrd's music in modern church liturgies, it was not until Fellowes' work that his music was heard in any liturgy, Protestant or Catholic. Though Byrd's printed music was more widely known, a question remains unanswered: why did The Great Service and the three anthems also heard tonight remain unpublished during his lifetime?

The massive scale of The Great Service places it beyond the capability of most choirs, both today and in the 16th Century. With most choirs lacking the skill or the forces to perform it, the Chapel Royal was the most likely choice. Byrd sets the texts for all the principal services of the English Liturgy, Mattins, Communion, and Evensong. It is scored for five-voice choir, mean, divided contratenor, tenor, and bass, (SAATB) divided into the two parts of the traditional English choir, Decani, the side of the Dean, and Cantoris, the side of the Precentor or Cantor. Typically, each canticle alternates between mostly homophonic sections for full choir with highly contrapuntal verses for smaller forces and, with ten voices to work with, infinitely flexible smaller groups, presumably of soloists. Byrd's permutations are infinite and are consistently inventive. He takes full advantage of every musical possibility, setting the complex and imitative verses against grand and powerful homophony, deploying up to ten distinct voices. The contrasts of color and texture are nothing short of astonishing. Like the masses in which Byrd pays homage to Taverner, the Great Service clearly shows that Byrd was familiar with John Sheppard's Second Service, which was one of the earliest examples of these new liturgical musical cycles and would naturally have functioned as a model to subsequent efforts. But the similarities are fleeting, and the music is authentic Byrd throughout, thus establishing the standard for later additions to the canon of English Service music where his influence is readily identifiable in services by Weelkes and Tomkins.

The *Venite* begins with the very gentle and dramatically humble use of two trebles and two altos, possibly a depiction, as Byrd scholar Richard Turbet suggests, to portray the humbleness and insignificance of man before God, on the words "O, come let us sing unto the Lord." Byrd's use of contrasting musical colors appears through all of the large movements, with a particularly fine

example in the Benedictus on the text “That we being delivered” scored for SSATTB, but with the following verse “And thou child” shifts to AAATB. The sections of the Service where the altos predominate are some of the most stirring tonally. Another example is “as he promised to our forefather Abraham” in the Magnificat. Byrd uses the two sides of the choir to great effect in the Venite at “For the Lord is a great God, and a great King above all gods.” and in the Te Deum, with the Decani representing the “glorious company of the Apostles” and the Cantoris as the “noble army of Martyrs” joining forces for the “holy Church throughout the word.” “He hath scattered the proud” in the Magnificat seems to have established a precedent for that passage, as later composers lifted the same notes and rhythmic patterns and inserted them into their own work on the same text. Aside from the Te Deum, the other four canticles all end with the lesser doxology (Glory be to the Father...), with a full choir entrance in solid, block chords. These statements are undeniably powerful and provide a satisfying conclusion to the musical sequence of events that precede each one. While the Benedictus, Magnificat, Nunc Dimittis stick with the full choir, in the Venite, Byrd further explores the two choir architecture with a playful back and forth with several dance-like repetitions “and ever shall be,” and the Benedictus expands the Amen to seven voices. The single piece from Communion, the Credo, like the Te Deum, is rarely performed outside concert venues, mostly due to the evolution of the liturgies of the Anglican Church. It too, contains some stunning moments of musical ingenuity, particularly the masterful array of ten voices at “he suffered and was buried.”

The late English anthems were never published in Byrd’s lifetime and like the Great Service, remained in manuscript until modern editions of Byrd were first printed during the Antiquarian revival during the 19th century. Although it appears at first glance that Byrd composed a huge amount of English-language liturgical music, a careful review of 16th-Century Anglican liturgy is necessary to differentiate between those works appropriate for public worship and those intended for domestic use. Beginning in 1559, composers were no longer restricted to texts only from the Book of Common Prayer. All three of the late anthems heard this evening were designed to be incorporated into performances of the Great Service and can be confidently dated to the last 20 years of his life. *Sing Joyfully, O God, the proud are risen against me*, and *Exalt thyself, O God* are some of Byrd’s finest works and are set similarly in SSAATB and draw heavily on Byrd’s confident skill as a composer of madrigals. *O God, the proud* with its conciliatory text may very well have been composed in the aftermath of the Gunpowder Plot in 1605. It fits within the stylistic canon of the Chapel Royal, most notably the section on “Slow to anger” with the progressing diminutions ending in a triumphant “Kindness and truth.” *Sing Joyfully* was sung for the christening of Princess Mary, daughter of James I in 1611, as evidenced by an entry in the ‘Old cheque book’ of the Chapel Royal, where it mentions that toward the end of the service: “Then followed a full Anthem (sing Joyfullye)” The anthem can be dated with some certainty to after 1603. It would be hard to imagine that Byrd would include such an obvious tribute to James I with its references to “the God of Jacob” while Elizabeth was still on the throne. *Exalt thyself, O God*, does not have a proven association with a specific date, but its scarcity in manuscript sources might suggest that it is a very late work.

When Byrd died on July 4, 1623, his death was noted in the Chapel Royal Cheque Book as “a Father of Musick.” He was rivaled by no other English composer and was the teacher of subsequent generations as Tallis had taught him. It was this line, from teacher to pupil, which preserved a unique and enduring legacy of church music with its Englishness intact. We owe a

great debt to those who preserved the manuscripts and printed editions of his music and are indeed fortunate to be able to preserve and perform his magnificent legacy.

John Bradley

Another of John Baldwin's accomplishments as a copyist is *My Ladye Nevells Booke* (1591). Aside from the handful of pieces directly dedicated to Lady Neville, the rest of the collection is a retrospective collection of Byrd's keyboard music. It was perhaps created, depending on his relationship with Elizabeth Neville, as a collection for an enthusiastic pupil or generous patron. It makes up what, along with the *Fitzwilliam Virginal Book*, is the most significant collection of Elizabethan keyboard music.

TEXTS

Preces

℣. O Lord, open thou our lips:

℟. And our mouth shall shew forth thy praise.

℣. O God, make speed to save us:

℟. O Lord, make haste to help us.

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

As it was in the beginning, is now, and ever shall be, world without end. Amen.

Praise ye the Lord.

Venite

O come, let us sing unto the Lord:

let us heartily rejoice in the strength of our salvation.

Let us come before his presence with thanksgiving

and shew ourselves glad in him with psalms.

For the Lord is a great God

and a great King above all gods.

In his hand are all the corners of the earth

and the strength of the hills is his also.

The sea is his, and he made it,

and his hands prepared the dry land.

O come, let us worship and fall down

and kneel before the Lord our Maker.

For he is the Lord our God,

and we are the people of his pasture, and the sheep of his hand.

Today if ye will hear his voice, harden not your hearts,

as in the provocation, and as in the day of temptation in the wilderness,

When your fathers tempted me,

proved me, and saw my works.

Forty years long was I grieved with this generation, and said:

It is a people that do err in their hearts, for they have not known my ways,

Unto whom I swear in my wrath

that they should not enter into my rest.

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

As it was in the beginning, is now, and ever shall be, world without end. Amen.

Psalm 114

When Israel came out of Egypt: and the house of Jacob from among the strange people,
Judah was his sanctuary: and Israel his dominion.
The sea saw that, and fled: Jordan was driven back.
The mountains skipped like rams: and the little hills like young sheep.
What aileth thee, O thou sea, that thou fleddest: and thou Jordan, that thou wast driven back?
Ye mountains, that ye skipped like rams: and ye little hills, like young sheep.
Glory be to the Father...

Te Deum

We praise thee, O God; we knowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee, all Angels cry aloud; the Heavens, and all the Powers therein.
To thee, Cherubim and Seraphim continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy Glory.
The glorious company of the Apostles praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth knowledge thee;
The Father, of an infinite Majesty;
Thine honourable, true, and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God, in the Glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints, in glory everlasting.
O Lord save thy people and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee;
And we worship thy Name ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord in thee have I trusted: let me never be confounded.

Benedictus

Blessed be the Lord God of Israel
for he hath visited, and redeemed his people;
And hath raised up a mighty salvation for us
in the house of his servant David;
As he spoke by the mouth of his holy Prophets
which hath been since the world began;
That we should be saved from our enemies
and from the hands of all that hate us;
To perform the mercy promised to our forefathers
and to remember his holy Covenant;
To perform the oath which he sware to our forefather Abraham
that he would give us;
That we being delivered out of the hands of our enemies
might serve him without fear;
In holiness and righteousness before him
all the days of our life.
And thou, child, shalt be called the Prophet of the Highest,
for thou shalt go before the face of the Lord to prepare his ways;
To give knowledge of salvation unto his people
for the remission of their sins;
Through the tender mercy of our God
whereby the day-spring from on high hath visited us;
To give light to them that sit in darkness, and in the shadow of death,
and to guide our feet into the way of peace.
Glory be to the Father...

O God, the proud are risen against me:

and the assemblies of violent men have sought my soul,
and have not set thee before them.
But thou, O Lord, art a pitiful God,
and a merciful, slow to anger,
and great in kindness and truth.

Creed

I believe in one God the Father Almighty,
maker of heaven and earth,
and of all things visible and invisible:
and in one Lord Jesus Christ, the only-begotten Son of God,
begotten of his Father before all worlds,
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by whom all things were made;
who for us men, and for our salvation came down from heaven,
and was incarnate by the Holy Ghost of the Virgin Mary,
and was made man,
and was crucified also for us under Pontius Pilate.
He suffered and was buried.
And the third day he rose again according to the Scriptures,
and ascended into heaven,
and sitteth on the right hand of the Father.
And he shall come again with glory to judge both the quick and the dead:
whose kingdom shall have no end.
And I believe in the Holy Ghost,
the Lord and giver of life,
who proceedeth from the Father and the Son,
who with the Father and the Son together is worshipped and glorified,
who spake by the Prophets.
And I believe one 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.

Sing Joyfully unto God our strength; sing loud unto the God of Jacob!
Take the song, bring forth the timbrel, the pleasant harp, and the viol.
Blow the trumpet in the new moon, even in the time appointed, and at our feast day.
For this is a statute for Israel, and a law of the God of Jacob.

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Magnificat

My soul doth magnify the Lord
and my spirit rejoiceth in God my Saviour.
For he hath regarded
the lowliness of his handmaiden.
For behold, from henceforth
all generations shall call me blessed.
For he that is mighty hath magnified me
and holy is his Name.
And his mercy is on them that fear him
throughout all generations.
He hath shewed strength with his arm
he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat
and hath exalted the humble and meek.
He hath filled the hungry with good things
and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel
as he promised to our forefathers, Abraham and his seed for ever.
Glory be to the Father...

Nunc Dimittis

Lord, now lettest thou thy servant depart in peace,
according to thy word.
For mine eyes have seen
thy salvation,
Which thou hast prepared
before the face of all people;
To be a light to lighten the Gentiles
and to be the glory of thy people Israel.
Glory be to the Father...

Exalt thyself, O God, above the heav'ns, and let thy glory be upon the earth.
Awake, my tongue, awake viol and harp, I will awake right early.
I will praise thee, O Lord, among the people, and I will sing unto thee among the nations.
For thy mercy is great unto the heav'ns, and thy truth unto the clouds.
Amen

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Music & Arts at St. Luke in the Fields, 487 Hudson Street, New York, NY 10014

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Don't miss the rest of our season!

**The Choir of St. Luke in the Fields,
under the direction of David Shuler
Thursdays at 7:30 PM (lectures at 6:30 PM)
The Church of the St. Luke in the Fields
487 Hudson Street**

THURSDAY, DECEMBER 7, 2023

Christmas with the Bach Family

Johann Sebastian Bach – Cantata 91 (Gelobet seist du)

Johann Ludwig Bach – Uns ist ein Kind geboren

C.P.E. Bach – Magnificat (Berlin version)

Choir of St. Luke in the Fields
with Baroque in the Fields orchestra
Lecturer: Dr. David Schulenberg

THURSDAY, MARCH 7, 2024

Masterpieces of Mexican Polyphony

Works by Juan Gutiérrez de Padilla, Hernando Franco,

Francisco López Capillas and Antonio de Salazar

Choir of St. Luke in the Fields
Lecturer: Dr. Raymond Erickson

THURSDAY, MAY 2, 2024

Vespers in Venice - Music of Claudio Monteverdi

*Music for the service of Vespers,
from the Selva morale e spirituale anthology of 1641*

Choir of St. Luke in the Fields
with Baroque in the Fields
Lecturer: Dr. Lynette Bowring

Tickets: \$40 general, \$30 students and seniors

Purchase at <http://bit.ly/stlukeconcertix>

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