



ST. LUKE IN THE FIELDS

487 HUDSON ST. NYC 10014

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

Thursday, December 12, 2024 at 7:30 p.m.
Pre-Concert Lecture in Laughlin Hall by Dr. Sarah Davies at 6:30 p.m.

A French Baroque Christmas
Marc-Antoine Charpentier (1643-1704)

Please silence cell phones and other electronic devices.
The concert will be performed without intermission

PROGRAM

In Nativitate Domini nostri Jesu Christi canticum, H.416

Christopher Preston Thompson, *haute-contre*
Chris Carter, *tenor*
Will Berman, *bass*

Noëls sur les instruments, H.531, 534

Vous qui désirez sans fin
Or, nous dites Marie
Ou s'en vont ces guays bergers

Messe de Minuit, H.9

Kyrie
Gloria in excelsis deo
Credo in unum Deum
Offertoire: Laissez paitre vos bestes
Sanctus & Benedictus
Agnus Dei
Adrienne Lotto, *soprano 1*
Amber Evans, *soprano 2*
Christopher Preston Thompson, *haute-contre*
Chris Carter, *tenor*
Will Berman, *bass*

THE CHOIR OF ST. LUKE IN THE FIELDS

Soprano

Amber Evans
Melissa Fogarty
Adrienne Lotto

Alto

Donna Breitzer
Catherine Hedberg
Elizabeth Merrill

Tenor

Chris Carter
Christopher Preston Thompson

Bass

Will Berman
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.”

BAROQUE IN THE FIELDS

Violin

Leah Gale Nelson,
concertmaster
Dongmyung Ahn
Mark Zaki
Vita Wallace
Nelva Lagerwey TeBrake
Daniel McCarthy

Viola

Rachel Evans, *principal*
Margrét Hjaltested

Viola da Gamba

Arnie Tanimoto, *principal*
Motomi Igarashi-de Jong

Flutes

Nina Stern, *principal*
Daphna Mor

Organ

Kevin Devine

THE LECTURER

Sarah Davies, musicologist and organist, has been a frequent lecturer for St. Luke's for the past twenty years, covering a wide variety of repertoire. An independent scholar now living in Miami, she has given papers on a range of lute and organ topics at international and American musicology and interdisciplinary conferences covering theology, German studies, Reformation studies, iconography, organology and the devil. Her ongoing work on the organ sermon, the organ as a sign of confessional identity and the organ as an object of iconoclasm has been published by the University of Regensburg (2022) the University of Leuven (2019) and the Liszt Academy, Budapest (2003). Her recent focus has been on forgotten and understudied 17th-century German organ tablatures in the United States.

Sarah has been heard in recital on historic organs in Switzerland, Germany and France, as well as on the earliest organs made in America (by Tannenberg and Doll). At the Boston Early Music Festival, the Holland Festival and the Dufay Festival at Longy, she was featured in the 15th-century repertoire of the Buxheimer Orgelbuch. A resident of South Florida, she sits on the Board of the Miami AGO, and is fortunate enough to play services on a Taylor and Boody organ at the Bower Chapel in Naples.

PROGRAM NOTES

Works for Christmastide occupy a very important place in Marc-Antoine Charpentier's sacred music. No other French composer of the time wrote such a wide variety of music to celebrate Christmas, including a mass, instrumental carols, oratorios in Latin and pastorales in French.

The works on tonight's program were all written in the 1690s and may have been performed at the Jesuit church of Saint-Louis (now Saint-Paul-Saint-Louis), where Charpentier was *maître de musique*. In his *Catalogue des livres de musique*, Sébastien de Brossard explains that the Jesuits appointed Charpentier because 'those who really know about such things have always regarded him as the most profound and expert of modern musicians. That is doubtless why the Jesuit fathers of the rue Saint-Antoine chose him as their *maître de musique*, then one of the most prestigious appointments.'

Charpentier's oratorios are the most original of all his works. The young composer learnt what Italy had to teach him about the genre during a three-year stay in Rome in the mid-1660s, when he came under the influence of Giacomo Carissimi in particular. Charpentier composed some thirty-five works in the oratorio style, leaving a repertoire of dramatic sacred music unequalled in France both before and since. In their subtle mixture of candor and high seriousness, the oratorios relating to the Nativity are certainly among the most moving.

In Nativitatem Domini Canticum H.416 is the longest of the oratorios relating the story of Christ's birth. As is often the case with this type of "narrative" work, the text, drawn from the Scriptures, was pieced together from several sources, including St Luke's Gospel (2:10-15), Psalm 12 and the prophet Isaiah (45:6), which have themselves been adapted. Although this type of literary device was very common, we rarely know the author's identity.

In Nativitatem Domini Canticum is in two parts. The first provides a sort of introduction to the Nativity episode as such, a sort of expectation of the Event, contemplative and full of mystery. The prelude, with its sweet melodic lines and long, descending chromatic figures, sets the tone. A somber tenor recitative ('Usquequo avertis faciem tuam') is answered by the Choir of the Just ('Memorare') in similar mood. The bass then announces the advent of the Savior ('Consolare filia Sion') in an atmosphere of infinite tenderness which gradually gives way to the joy inspired by Christ's birth, expressed in the eloquent descending lines of the following chorus ('Rorate aeli'). The first part of the oratorio ends with an exceptionally beautiful instrumental interlude, entitled *Nuit* ('Night'): muted strings play in their lower register, long, sustained notes are enfolded in counterpoint of the utmost refinement, superb harmonic chiaroscuro shades into eloquent silence on the threshold of the life that is about to come into the world. Although inspired by the 'sleep' movements in favor in operas of the time, the spiritual dimension of this nocturne goes well beyond mere descriptive effect.

There could hardly be a more complete contrast than the 'Shepherds' awakening' which opens the second part. An angel appears in a dazzle of light and addresses the shepherds, telling them not to be afraid ('Nolite timere'). The heavenly choir proclaims the glory of God and peace to men on earth, and the shepherds make their way to Bethlehem to the sound of a sprightly march. Then comes the adoration of the new-born child ('O infans, o Deus, O salvator noster'), a moment of intense emotion. Has any other composer used silence in music with such tenderness?

The work ends in jubilation with a strophic song in popular style ('Pastores undique') and a final chorus ('Exultemus, jubilemus').

Christmas and Easter are the most important seasons in the Catholic church year. But Christmas is unique insofar as, alongside the liturgy, a whole repertoire of popular carols has continued to thrive over the centuries. Carol melodies have often permeated more scholarly music, and rarely more so than in the seventeenth and eighteenth centuries. The most famous examples may be found in organ music by composers such as Geoffroy, Gigault, Lebegue, Raison, Dandrieu, Corrette, Daquin, Balbastre, etc., but examples of carols arranged for orchestra are also to be found in Lalande's *Symphonies des Noels* and, more particularly, in Charpentier's *Noël sur les instruments*, based on well-known themes of the time such as *Joseph est bien marié*, *Or nous dites Marie*, *Une jeune pucelle* and *Laissez paître vos bêtes*, which may be heard in instrumental form during the *Messe de Minuit*.

The *Messe de Minuit* is unusual above all for its compositional design. Using eleven carol melodies adapted to the liturgical text in the different movements of the work, Charpentier achieves a remarkable blend of the sacred and the secular, the popular and the sophisticated. While the carol transcriptions are relatively faithful in meter, rhythm and melody, Charpentier also inserts free composed sections, especially at certain crucial moments of the mass such as 'Et in terra pax hominibus' (*Gloria*), 'Patrem omnipotentem', 'Et incarnatus est' and 'Et unam sanctam, catholicam et apostolicam ecclesiam' (*Credo*). That there is never any sense of discontinuity in the compositional style contributes to the work's remarkable homogeneity.

In the *Kyrie*, the carol *Joseph est bien marié* is stated in all its simplicity by the first violins, after a half-bar of mock imitation in the basso continuo. The second part of the theme is given to two flutes, first in imitation, then in thirds, with the melody embellished by a few grace notes. This section is then taken up by the full orchestra, with the flutes anticipating the concluding bars. The choir then repeats the whole carol. For the *Christe* Charpentier uses the carol *Or nous dites Marie*, throwing the sweet tune into relief above a descending chromatic bass line. In the second *Kyrie*, the carol *Une jeune pucelle* is played as an introduction by the orchestra. As in the first *Kyrie*, the flutes state the second section of the melody, but with an additional opening upbeat which gives impetus to the phrase. Before the carol is taken up by the choir in imitation, Charpentier gives a four-bar modified version of the tune to the altos; when it reappears, easily recognizable, in the soprano line, the effect is quite simply perfect. The rest of the movement is developed in four-part writing from elements of the carol theme so that, without ever becoming entirely lost, it seems to be blended into a freer, more discursive style.

The same technique is used with *Les bourgeois de Châtre* in the *Gloria* ('Laudamus te'). The carol can be identified only from the first few notes. The section is likewise truer to the spirit than to the letter: the repeated notes derive from the theme, but do not follow the descending line of the original tune. The concluding section of the *Gloria* is wholly based on *Où s'en vont ces gais bergers*.

In the 'Deum de Deo' section of the *Credo*, *Vous qui desirez sans fin* is treated in the same way as the thematic material of the *Kyrie*: the two parts of the tune are stated in the orchestra then repeated homophonically by the choir, with some very slight melodic variations. In the 'Crucifixus', *Voici venir le jour solennel de Noël* is made more dramatic by the introduction of an expressive diminished fourth. Although the beginning of the melody is stated faithfully,

except for that single addition, the rest of the movement is freely composed, with the carol theme only occasionally perceptible. In 'Et in Spiritum sanctum', *A la Venue de Noel* is illuminated by concertante written between voices and instruments, or a solo voice and a small ensemble.

The *Sanctus* is in three parts, with a chorus enclosed between two instrumental sections. The whole of the carol *Dieu que n'etais-je en vie* is used in the first two sections, and the last part only in the third section. In the *Agnus Dei*, like the *Sanctus*, a single theme, *A minuit Jut fa it un reveil*, is used in all three movements as the *Messe de Minuit* comes to a close in the same unaffected style as it began.

Catherine Cessac

Translation: Adrian Shaw

TEXTS AND TRANSLATIONS

In nativitatem Domini canticum, H.416

Praeludium

Taille

Usquequo avertis faciem tuam, Domine,
et oblivisceris tribulationis nostrae

Chorus Justorum

Choeur

Memorare testamenti tui quod locutus es:
veni de excelso et libera nos.

Basse

Consolare, filia Sion:
quare maerore consumeris?
Veniet ecce Rex tibi mansuetus.
Plorans nequequam plorabis,
et tacebit pupilla oculi tui.
In illa die stillabunt montes dulcedinem,
et colles fluent lac et mel.
Consolare, confortare, filia Sion,
et sustine salvatorem tuum.

Choeur

Utinam dirumperes caelos,
Redemptor noster, et descenderes!

Basse

Prope est ut veniat Dominus:
veniet et non mentietur.
Juxta est salus Domini.
Qui venturus est modo veniet,
qui mittendus est veniet modo:
veniet et non tardabit.

Choeur

Rorate caeli desuper,
et nubes pluant justum:
aperiatur terra
et germinet Salvatorem.

Nuit

Réveil des Bergers

Chorus Pastorum

Caeli aperti sunt:
lux magna orta est,
lux magna, lux terribilis.

Prelude

Tenor

*How long will you turn your face away,
O Lord, and forget our tribulation.?*

Chorus of the righteous

Chorus

*Remember the testament that you declared:
come from on high and deliver us.*

Bass

*Be comforted, daughter of Zion;
why are you consumed with mourning?
Behold, your King will come to you in
meekness. You will weep no more at all,
and the pupil of your eye will be still.
On that day the mountains will drip with sweetness,
and the hills will flow with milk and honey.
Be consoled, be comforted, daughter of
Zion, and uphold God your Savior.*

Chorus

*O that you would shatter the heavens,
our Redeemer, and come down!*

Bass

*The Lord's coming is nigh;
he will come and will not deceive.
The Lord's salvation is near.
He who is to come will come now,
he who is to be sent will come now;
he will come and will not delay.*

Chorus

*You heavens, drop dew from above,
and let the clouds rain the righteous one;
let the earth be opened
and bud forth the Savior.*

Night

Awakening of the Shepherds

Chorus of the Shepherds

*The heavens are opened;
a great light has arisen,
a great light, an awesome light.*

L'ange

Nolite timere, pastores:
ecce enim annuntio vobis gaudium magnum
quod erit omni populo:
quia natus est vobis hodie Salvator
Christus Dominus in civitate David.
Et hoc erit vobis signum:
invenietis infantem pannis involutum
et positum in praesepio.
Surgite ergo, ite,
ite, properate
et adorete Dominum.
Vos autem angeli,
cantate mecum Domino canticum novum:
quia mirabilia fecit super terram.

Choeur

Gloria in altissimis Deo:
et in terra pax hominibus bonae voluntatis.

Pastor

Transeamus usque Bethlehem,
et videamus hoc verbum quod factum est,
quod Dominus ostendit nobis.

Marche des Bergers

Choeur

O infans, o Deus,
o Salvator noster,
sic eges, sic clamas,
sic friges, sic amas.

L'Ange seul avec Choeur

Pastores undique certent concentibus:
pastorum hodie natus est Dominus.
Certent muneribus, certent amoribus:
palmas victori legite.
Agni cum matribus caulis prorumpite:
aquae de fontibus agros perfundite:
aves in vallibus concordent cantibus:
silvae, lac et mel facite.

Dernier Choeur

Exultemus, jubilemus
Deo salutari nostro.
Justitia regnabit in terra nostra:
et pacis non erit finis.

The Angel

*Be not afraid, shepherds,
for behold, I bring you news of great joy
which will be to all people,
because today a Savior is born to you,
Christ the Lord, in the city of David.
And this will be a sign to you:
you will find the babe wrapped in rags
and put in a manger.
Rise up then, go,
go, hasten,
and worship the Lord.
Now, you angels,
sing with me a new song to the Lord,
because he has done wonders on the earth.*

Chorus

*Glory be to God in the highest heavens,
and on earth peace to men of good will.*

A Shepherd

*Let us go to Bethlehem
and see this Word that has come into being,
which the Lord has shown us.*

March of the Shepherds

Chorus

*O infant, O God,
O our Savior,
you are so needy, you cry so,
you are so cold, so great is your love.*

Angel alone with Chorus

*Let shepherds everywhere contend in choirs:
the shepherds' Lord is born today.
Let them contend in gifts and in love;
gather palms for the victor!
Lambs with your mothers, break out of your pens;
spring waters, drench the fields;
let the valley birds harmonize in song;
woods, make milk and honey.*

Final Chorus

*Let us exult, let us rejoice
in the Lord of our salvation.
Righteousness will reign on our earth,
and peace will be without end.*

Messe de Minuit, H.9

Kyrie eleison
Christe eleison.
Kyrie eleison.

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

Gloria in excelsis Deo, et in terra pax
hominibus bonæ voluntatis. Laudamus te.
Benedicimus te. Adoramus te. Glorificamus
te. Gratias agimus tibi propter magnam
gloriam tuam. Domine Deus, Rex cælestis,
Deus Pater omnipotens. Domine fili
unigenite Jesu Christe. Domine Deus,
Agnus Dei, Filius Patris. Qui tollis peccata
mundi, miserere nobis. Qui tollis peccata
mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere
nobis. Quoniam tu solus sanctus. Tu solus
Dominus. Tu solus altissimus, Jesu Christe,
cum Sancto Spiritu, in gloria Dei Patris.
Amen.

*Glory to God in the highest, and peace to his
people on earth. We praise you, we bless
you, we worship you, we glorify you, and we
give thanks to you for your great glory. Lord
God, heavenly King, God the Father
almighty. Lord, the only-begotten Son, Jesus
Christ; O Lord God, Lamb of God, Son of the
Father, who takes away the sins of the world,
have mercy on us. You that take away the sin
of the world: receive our prayer. You are
seated at the right hand of the Father: have
mercy on us. For you alone are the Holy
One; you alone are the Lord; you alone are
the Most High, Jesus Christ, with the Holy
Spirit, in the glory of God the Father. Amen.*

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria iudicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem. Qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

[**Sanctus,**] Sanctus, [Sanctus,] Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

[**Agnus Dei,** qui tollis peccata mundi, miserere nobis.] Agnus Dei, qui tollis peccata mundi, miserere nobis. [Agnus Dei, qui tollis peccata mundi, dona nobis pacem.]

I believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen. I believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father. Through him all things were made. For us and for our salvation he came down from heaven: by the power of the Holy Spirit he became incarnate from the Virgin Mary, and was made man. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the Scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end. I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son. With the Father and the Son he is worshiped and glorified. He has spoken through the Prophets. I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the forgiveness of sins. I look for the resurrection of the dead, and the life of the world to come. Amen.

[Holy,] holy, [holy] Lord, God of hosts, 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.

[Lamb of God, who take away the sins of the world, have mercy upon us.] Lamb of God, who take away the sins of the world, have mercy upon us. [Lamb of God, who take away the sins of the world, grant us peace.]

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

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Kings of the Earth, Queen of Heaven
Music of Pierre de Manchicourt**
*Missa Reges Terrae, Easter motet Regina caeli,
and other motets composed for King Philip's chapel*
Choir of St. Luke in the Fields
Lecturer: Dr. Raymond Erickson

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Masterpieces of Latin Sacred Music**
*Dixit Domini, Laudate pueri,
Corelli's Concerto Grosso No 7 in D Major*
Choir of St. Luke in the Fields
with Baroque in the Fields period instrument orchestra
Lecturer: Dr. David Schulenberg

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