



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

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

Sopranos: Danielle Buonaiuto, Melissa Fogarty, Ava Pine

Altos: Catherine Hedberg, Elizabeth Merrill

Tenors: Christopher Preston Thompson, David Root

Basses: Phillip Cheah, Steven Eddy

Thursday, February 11, 2021 at 8 o'clock p.m.

Secret Service
Clandestine Catholic Music by William Byrd (c.1540-1623)

Miserere mei, Deus

Civitas sancti tui

Introit: Gaudeamus omnes

Mass for Four Voices

Kyrie

Gloria

Gradual: Timete Dominum

Mass for Four Voices

Credo

Offertory: Justorum animae

Mass for Four Voices

Sanctus & Benedictus

Agnus Dei

Communion: Beati mundo corde

Circumspice, Hierusalem

PROGRAM NOTES

For Motets and musick of piety and devotion, as well as for the honour of our Nation, as the merit of the man, I prefer above all our Phoenix M[aster] William Byrd, whom in that kind, I know not whether any may equall, I am sure none excel, even by the judgement of France and Italy, who are very sparing in the commendation of strangers, in regard of that conceipt they hold of themselves. His Cantiones Sacrae, as also his Gradualia, are mere Angelicall and Divine; and being of himself naturally disposed to Gravity and Piety, his vein is not so much for leight Madrigals or Canzonets, yet his Virginella and some others in his first Set, cannot be mended by the best Italian of them all.

Henry Peacham Jr
The Compleat Gentleman 1622

*The better the voice is, the meter it is to honour God and serue God there-with:
and the voice of Man is chiefly to be employed to that end.*

William Byrd
Psalms, sonets, & songs of sadness and pietie 1588

William Byrd, recusant Catholic, romantic writer of pastoral madrigals, inventor of the verse anthem, and favorite of Elizabeth I, was undoubtedly the most versatile of the late Tudor and early Stuart court musicians. Byrd, who could and did move freely between Latin and English, employed rhythm and word-painting in such a distinctive way that even the casual listener might immediately identify the music they are listening to as his. Byrd's life was defined by the upheaval of the Anglican Reformation and the plight of the English Catholics throughout the tumultuous 16th-century. A devout Catholic, he nonetheless composed music for the reformed Anglican Church whose head was his greatest patron, Elizabeth I. As a recusant—a Catholic who *recused* himself from Protestant worship—Byrd had to walk a careful and often treacherous path between the adherents of the Old Religion and the Puritan reformers who wished to eradicate all traces of “popery.” It is a testament to his political skill that he managed to avoid the punitive and often brutal penalties that accompanied non-compliance in religious matters. Byrd's faithful service both to the state and to his God was never easy.

Byrd was born in London around 1539 into a family that was likely of some importance. His elder brother purchased a coat of arms in 1571, and William himself was able to broker a marriage deal between his eldest son and a great-granddaughter of Sir Thomas More. The family was musical. William's brothers Symon and John are both listed as choristers at St. Paul's Cathedral, and it is believed William was educated in the Chapel Royal. Although Byrd's name does not appear (the Chapel Royal did not list the choir boys' names in its records), young William is said to have been a pupil of Thomas Tallis, another of England's greatest Renaissance composers and a Gentleman of the Chapel Royal. Byrd and Tallis maintained a life-long personal friendship.

Byrd began composing in his teens. There are two notable surviving works both for the Pre-Reformation English Sarum rite that he must have written before the death of Mary I in 1558.

One of these, *Similes illis fiant*, was composed in collaboration with John Sheppard and William Mundy. Though much in the older composers' style, it foreshadows some stylistic elements that would emerge in later works. The Easter antiphon *Christus resurgens* provided a familiar *cantus firmus* that he might have approached as a technical exercise; although primitive compared to later works, it has admirable attributes. Byrd himself must have considered the piece a successful effort, as he included it in the first volume of *Gradualia* in 1605. He probably remained as Tallis's assistant after his voice broke, providing him with a stellar recommendation when a post at Lincoln Cathedral opened in 1563.

Tallis' influence certainly helped as Byrd was hired at Lincoln Cathedral as Organist and Master of the Choristers. He was responsible for the choirboys' education and to supply "modest" organ accompaniment for the cathedral services. Byrd married his first wife, Juliana, during his time in Lincoln. Two of his five children were baptized there in the cathedral close, suggesting that his fervent adherence to Catholicism had not yet manifested itself into his spiritual life or the life of his family. With the notable exception of *The Great Service*, which was composed for Elizabeth I's Chapel Royal, most of Byrd's English language music was written while at Lincoln. This is surprising because the Puritans who were becoming increasingly influential at Lincoln were not particularly interested in extravagant polyphonic compositions. Even Byrd, at his most austere, would have made the most conservative of the Puritans uncomfortable. It certainly is possible that Byrd was already setting his sights on London, the court, and the Chapel Royal. Byrd's *Short Service*, based on Tallis' effort of the same name, was and remains a staple of Lincoln Cathedral's repertoire. Inevitably a dispute arose between Byrd and the Lincoln Cathedral Chapter, which seemed to involve what was considered by the chapter as inappropriate use of the organ, considering it too "popish". From the chapter archives at Lincoln:

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.

He was suspended and his salary withheld, but whatever the additional specifics of the chapter's displeasure with Byrd, it was resolved, and he was reinstated. By 1574 after he had moved to London and with the influence of "noblemen and concillors [sic] of the Queen," the chapter at Lincoln Cathedral agreed to continue to offer him a quarter of his salary on the condition that he provide "church songs and services." Apparently, Byrd was well acquainted with the acquisition and use of influence.

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 had died in a tragic drowning in the River Trent near Newark in January of that year. The Chapel Master was the venerable Thomas Tallis, and Byrd, through his prior relationship, 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 herself a music lover and accomplished musician. She is famously remembered for insisting on a crucifix and lit candles

on her altar. Though Elizabeth commented that the language of the divine service should be “understood of the people” meaning English, she was fluent in Latin, and she enjoyed its use in her private chapel. A visiting Spanish Ambassador even remarked that the vestments used by the more public Chapel Royal “are just like ours” in a letter to his superiors. English was, of course, the official language of the Church of England, and the new services of Mattins and Evensong were elegantly calculated in no small way to impress continental dignitaries who might have been suspicious of a reformed church. Sadly for Byrd and the Catholics, Elizabeth’s tolerant tone was replaced by a more hardline approach in the later years of her reign, which forced the Catholic movement underground.

Despite her change of heart, Queen Elizabeth was one of Byrd’s most enthusiastic benefactors. In 1575 she took the unusual step of granting a monopoly for printing music to Tallis and Byrd, providing them with independent incomes. 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. This somewhat labored title certainly implies that careful thought was given to distancing themselves from Roman associations with Latin sacred music. 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 collection contains some important works relative to the evolution of Byrd as a composer. It is interesting to compare Byrd’s works from this collection: nearly all of them lack the confidence of Tallis’ offerings, yet they also move beyond the stylistic boundaries of the older master. The *Cantiones* of 1575 didn’t enjoy the success of Byrd’s later publishing efforts; in fact, it was a total flop. 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, ostensibly to keep the music franchise afloat.

Tallis died in 1585, and Byrd would not publish again until 1589, this time on his own. From the early 1570’s onward, Byrd became increasingly involved with the recusant Catholic movement in England. It is believed that his parents were Protestant, though whether out of conviction or convenience is unknown. In any case, 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, however, despite Elizabeth’s promise that she had “no desire to make windows into men’s souls.” 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 absolving English subjects from allegiance to the Queen, and effectively making her an outlaw to the Church. Jesuit missionary priests were washing up on English shores by the dozens, coming in on small boats dropped in the channel to start uprisings in support of the English Catholics, and plots to assassinate Elizabeth I were common. Byrd found himself in hot water through his friendship with Lord Thomas Paget, and by association with the Throckmorton Plot, a plot to murder the Queen and put Mary Queen of Scots on the Throne. It was an international affair, linked to an invasion by Henry Duc de Guise and financed by Spain. As a result, Byrd was suspended from the Chapel Royal, his movements watched, and his house searched. There is no evidence that Byrd was interested in the overthrow of the British Monarchy, and his loyalty to Elizabeth is likely to have been the one factor that saved him from further prosecution. The 1570 Bull was “clarified” some years later, instructing English Catholics that they could follow the

Queen in civil matters and recognize her as monarch, but that matters of spirituality were separate. Nonetheless, the condition of English Catholics continued to deteriorate and with the trial and especially brutal execution of English Jesuit missionary and friend of Byrd, Edmund Campion – he was hanged, disemboweled, drawn and quartered – in 1581, the tide had turned. Campion was not convicted of being Catholic however, but for treason, and it is clear that the popular perception was that one could not exist without the other.

Byrd retired to Essex around 1594 though he continued to provide music for the crown, even extending into the reign of James I. His exuberant anthem *Sing Joyfully*, its exact date of composition unknown, was specifically mentioned in the court accounts of the baptism of Princess Mary in 1605 – a rather important year in Byrd's life. Even in retirement, life for English recusants was not an easy one. Francis Walsingham, Elizabeth I's "Spymaster" was committed to rooting out Catholic insurrection and often relied on, and possibly openly enticed household servants to inform on their employers. In 1605, Byrd's second wife, Ellen, was denounced by her own maidservant, the appropriately named Thoda Pigbone, that she "...said *Ellen Bird as it is reported and as her servants hath confessed have appointed business on the Saboth Day for the servants of purpose to keep them from church and also done her best endeavour to seduce Thoda Pigbone her now mayd servant to draw her to popery...*" Thoda was later remembered, in clearly unflattering language, in Guy Davenport's poem, *The Resurrection in Cookham Churchyard* (1967):

Thoda Pigbone with the stick-pin
Finery she was buried in,
All cackle, warts, and raddled gums,
From troubled earth triumphant comes.

Byrd spent his later years at Stondon Massey until his death on July 4, 1623 at 80. The notation in the Chapel Royal Cheque book refers to him as "a Father of Musicke." He died a wealthy man despite the numerous heavy fines for recusancy.

One of the greatest of the Catholic manor houses was Ingatestone Hall, still occupied today by the same family, descendants of Sir John Petre, one of Byrd's most influential patrons. Byrd moved to Stondon Massey apparently with the intention of being close to Sir John Petre. The Petre family was, and still is, influential among English Catholics and was the recipient of Byrd's musical efforts for the clandestine liturgies celebrated by his household. Catholic liturgies were practiced only in quiet out-of-the-way places such as Ingatestone Hall. Evidence of these years still exists with the numerous priest holes and secret storage areas for vestments, chalices, patens, linens, and other liturgical finery found in these houses. The country house masses were probably the first time that music of the ordinary and propers of the Roman Catholic Mass would have been sung by a choir of both men and women, either the guests or perhaps even the household servants. Catholic chronicler William Weston mentions "an organ and other musical instruments...and, moreover, singers of both sexes, belonging to the house, the master of the house being singularly experienced in that art". There is a surviving account from yet another estate that describes how the Mass was celebrated in a room specifically designed to be efficiently transformed from a worship space to a domestic space should the need arise. On one specific occasion, the priest was celebrating Mass as the congregants heard the arrival of the

authorities by the sound of the horse's hooves on the gravel in the driveway. In an instant, the priest removed his vestments; the sacred vessels were swept away into their hiding places, the room reconfigured, so that by the time the house was entered, all that was observed by the authorities was a typical domestic scene.

Byrd's three masses were published in rapid succession between 1592 and 1595 without title pages, only slim pamphlets with the name W. Byrd. The order was only recently discerned, beginning with the *Mass for Four Voices*, followed by the three-voice, and finally, the five-voice masses. Byrd would probably be amazed by the popularity and modern liturgical use of his masses. For that, we owe a debt of gratitude to the Catholic Revival at the end of the 19th century. The crowning achievement of Catholic Emancipation was the establishment of Westminster Cathedral. The Diocese of Westminster was established in 1850 and the first masses at the new cathedral were said in 1903. The choir was founded in 1901 and was at the forefront of the revival of the great music of the Renaissance under its founder Sir Richard Terry. It was here that William Byrd's masses were resurrected and sung in public worship for the first time since the 17th century. The *Mass for Four Voices* was believed lost throughout most of the 19th century. Modern-day performances, including this evening's, would probably have surprised, but hopefully pleased Byrd. He likely never entertained the possibility that his masses would someday be sung in grand and public celebrations of the Mass or, even more unusually, in concert settings to simply celebrate the genius of his work.

The *Mass for Four Voices* remains a masterwork of Renaissance composition and is a familiar choice on church liturgical music lists throughout the world. Mass writing had become something of a lost art in England after the Reformation, and the *Mass for Four Voices* was Byrd's first attempt at recovering a lost tradition. For this, he looked to the past and to the music of his youth. The Mass is modeled after John Taverner's *Missa sine nomine* (*Mean Mass*) composed some sixty years earlier. Byrd must have sung Taverner's Mass and known Taverner during his time as a choirboy. It is not a parody mass which is based on, and quotes from, a pre-existing work, but is more appropriately described by musicologist Philip Brett as a "ground plan." Byrd also harkens back to earlier Tudor mass writing with extended sections for two or three voices punctuating his phrases with strong unison homophonic and declamatory sections. A good example is found in the first *tutti* moment in the *Gloria*, which is remarkably similar to the same moment in the Taverner mass also on the same text: *gratia agimus tibi*. There are some significant differences in Byrd's treatment of the mass ordinary. By the time Byrd was composing, there had been no attempt by the recusant Catholic community to revive England's Sarum (Salisbury) Rite, instead gravitating toward the Tridentine reforms espoused by the Jesuits. The most obvious development is the addition of a polyphonic Kyrie, which in the case of the Mass heard tonight, is entirely original writing composed in a highly imitative style. In England's Sarum liturgies before the Reformation, the Kyrie at the principle mass was troped and sung in plainchant, with numerous proper variations for the wide array of feasts and saint's days. Tudor composers before Byrd set only the remaining four movements of the ordinary polyphonically. The *Credo* abandons the earlier Tudor convention of omitting large segments of the text, supposedly to ensure that the length of each of the four polyphonic movements was always of approximately the same length. Byrd also ignores the conventional placement of the section breaks, instead choosing to emphasize the text *Et unam sanctam, catholicam Ecclesiam*, (and in one Holy Catholic and Apostolic Church), a less than subtle "Credo" of his own devising. The *Sanctus* comes the closest to quoting Taverner's Mass; the ascending entrances of each voice match Taverner's treatment of the same material. Each phrase successively climbs through a fifth, a sixth, and a seventh, a virtual photocopy of Taverner's Mass. Byrd returns to reduced voicing for the *Pleni sunt*, with the following *Hosanna* building up from the bass voice in

layered imitation, a device used in the *Gloria* as well. It is in the *Agnus Dei* where Byrd achieves something remarkable. Tudor settings of the *Agnus Dei*, the shortest text in the ordinary, are universally moving (Robert Fayrfax's *Missa Tecum principium* comes to mind). Byrd begins with two voices for the first *Agnus*, three for the second, and four for the third. The setting of *dona nobis pacem* (grant us thy peace) is particularly stunning. The *Agnus Dei* is without a doubt one of the most discussed and admired examples of Byrd's writing. It is impossible to hear or sing without feeling some of the anguish central to the lives of England's recusants.

Here set forth for your exercising the Offices for the whole year which are proper to the chief Feasts of the Blessed Virgin Mary and of All Saints; moreover others in five voices with their words drawn from the fountain of Holy Writ; also the Office at the Feast of Corpus Christi, with the more customary antiphons of the same Blessed Virgin and other songs in four voices of the same kind; also all the hymns composed in honor of the Virgin; finally, various songs in three voices sung at the Feast of Easter. Further, to the end that they may be ordered each in its own place in the various parts of the service, I have added a special index at the end of the book; here all that are proper to the same feasts may easily be found grouped together, though differing in the number of voices.

Preface, Gradualia 1605

Byrd's greatest single achievement is the two-volume set of *Gradualia*, a carefully mapped collection of the minor propers, the texts that, unlike the five sections of the Mass (*Kyrie, Gloria, Credo, Sanctus et Benedictus, and Agnus Dei*) vary by season or feast day. The first edition was published in 1605, the second in 1607, and both volumes again in 1610. 1605 is a year in which the Protestant/Catholic conflict came to a head, ending with the uncovering of the Gunpowder Plot – also known as the Jesuit Treason – in November. The plot was an entirely home-grown plan to assassinate James I, over the objections of the pope who feared for the inevitable reprisals against English Catholics who were not involved. Byrd, as well as the Petre family, were always loyal British subjects who happened to be Catholic. However, Byrd's position was made even more tenuous because one of the accused had a copy of *Gradualia* in his possession. In any case, the first edition was withdrawn, the second delayed, and when they were reprinted in 1610, the title pages had been revised and carefully reworded to remove any obvious directions for Catholic liturgical use.

The first volume is primarily devoted to the Marian masses, but also includes the set of propers for the Feast of All Saints (November 1) that are being performed this evening. Byrd followed the Tridentine Missal, and it is important to remember that neither he nor any of the others in the recusant community made any effort to restore the native English Sarum Rite as Mary I did after the Edwardian Reformation. Byrd is entirely in the post-Tridentine Roman camp.

Byrd did not stop there. As was mentioned earlier, he was acquainted with many of the Jesuits who were coming back to England from the English Colleges on the continent to aid the recusant population. They brought new ideas from their founder, Saint Ignatius Loyola, which included a personal devotional retreat known as the Exercises. This month-long series of guided meditations focused on single words, meditating on each one and allowing the deeper meaning of each word to reveal itself to the participant. Kerry McCarthy in her book, *Liturgy and Devotion in Byrd's Gradualia*, makes the case that *Gradualia* is in effect the musical expression of the principals of the Jesuit Exercises. Her analysis is too detailed for an explanation here, but suffice it to say that Byrd was in deep with the Jesuits.

Circumspice Hierusalem survives only in manuscript and is missing the alto and tenor I parts. By the mid-1580s Byrd was keeping company with highly controversial if not dangerous members of the underground Catholic community. The current belief is that *Circumspice* was sung at the country home of prominent Catholic Richard Bold in July of 1586 in celebration of the arrival of Henry Gannet who was executed for his role in the Gunpowder plot and priest and poet Robert Southwell, executed for treason, and ultimately canonized by the Church as one of the Forty Martyrs of England. *Circumspice* is salvageable because of the existence of a contemporary lute book from which it is possible to extrapolate the missing two parts as was done for the edition used in this evening's performance by Warwick Edwards. That we have any of it at all is extraordinary. Byrd chose not to include it in *Cantiones Sacrae* probably because of its highly controversial intention. It was a 19th-century vicar, the Rev. Sir Frederick Ouseley (1825-1899), who had the presence of mind to accumulate a wealth of valuable English manuscripts by visiting obscure auctions of rare items, acquiring them for his private collection. He bequeathed this collection of some 5000 volumes to St. Michael's College in Tenbury, which he founded to "promise a course of training, and to form a model, for the daily choral services of the Church in these realms, and, for the furtherance of this object, to receive, educate and train boys in religious, secular and musical knowledge." Known as the Tenbury Manuscripts, this vast and somewhat random collection now reside in the Bodleian Library in Oxford.

Byrd's sympathies for, and direct involvement in, the Catholic plight had a profound effect on his printed collections. The 1575 collection published with Tallis had a doctrinally high Anglican tone. The *Cantiones Sacrae* of 1589 and 1591, which Byrd published on his own, contain pieces that reflect his unmistakably pro-Roman Catholic tone. While the works in both volumes of the *Cantiones Sacrae* were published as "vocal chamber music", it is obvious that Byrd's intention was to send a private message to England's clandestine Catholic community, while at the same time not pushing the limits of acceptability.

Miserere mei is one of Byrd's most famous motets and continues to be a frequently performed staple of church choirs across denominational lines. This poignant setting of the first two verses of Psalm 51 is part of a group of seven, known as the Penitential Psalms. The opening notes on homophonic, sustained notes are a compelling and heart-wrenching cry for mercy, which quickly turns into waves of imitative phrases. Byrd makes full use of his unparalleled abilities to evoke emotions, especially in his powerful musical use of *iniquitatem* and *misericordiam*. *Miserere* was published in the *Cantiones Sacrae II* in 1591 and bears some similarities to another motet, perhaps Byrd's greatest achievement, his setting of Savaronola's text *Infelix ego*.

Byrd was well-known for sending clandestine messages through his motets, and often employed texts from Jesuit pamphlets circulating at the time. The Great Penitential Psalm, *Miserere mei*, was often prayed by the condemned before their often grizzly public executions at Tyburn as was the case with the Jesuit priest Fr. Robert Southwell:

They caused needles to be thrust under his nails, whereat Mr Briant was not moved at all, but with a constant mind and pleasant countenance said the Psalme Miserere, desiring God to forgive his tormenters.

One of the so-called "Jerusalem Motets" *Civitas sancti tui* was published as the second part of *Ne irascaris* in the 1589 *Cantiones Sacrae I*, though it, along with the rest of the *Cantiones* motets, circulated widely in manuscript in the years leading up to their printing. The texts of the Jerusalem motets, emotionally charged and often despairing, draw on Biblical texts depicting the Babylonian and Egyptian captivities and the destruction of Jerusalem, a metaphor for Protestant

England as seen through a Roman Catholic lens. It is important to remember that English Catholics weren't any less English than their Protestant neighbors and genuinely feared for their homeland under Protestant control. The motets are awash with images of desolate, deserted cities and heart-wrenchingly depict the laments by a lost and anguished people. When approached allegorically, the motets reveal much about Byrd's emotional attachment to the cause of the English Catholics. When the structures of *Civitas* are compared with those of many of Byrd's other motets, the similarities are immediately evident. The imagery of desolation and despair are portrayed in strikingly similar ways, homophony alternated with polyphony, punctuating crucial moments such as *Sion deserta facta est* (Zion has become a desert.) These works are composed on a significantly grander scale than other contemporary works like *Miserere*, allowing Byrd to express a broad range of emotions through an exquisite and subtly hued palette of musical colors.

Byrd was not solely responsible for musical evolution during the Elizabethan period, but he was among the most innovative and influential. He was clearly inspired by Taverner, Tye, and Tallis, and in turn, passed his expertise along to the following generation of English composers Morley, Gibbons, Weekes, and Tompkins. From teacher to pupil, as Tallis taught him, this line preserved a unique and enduring style with its Englishness intact while preserving a musical legacy originating from the Eton Choirbook and enduring well into the 17th century. The music of William Byrd also plays a role in the liturgical choices here at St. Luke in the Fields. All three masses make appearances during the year. *The Mass for Five Voices* and selections from *Gradualia*, were heard recently at our observation of Candlemas. The choir has also performed many of Byrd's English works, particularly *The Great Service*, both in concert and at our Evensong services. As an Episcopal parish, Byrd's musical legacy lends itself beautifully to our liturgical traditions, some of which can trace their origins back to the 16th century and beyond. His music remains much-loved by the congregation and clergy, and rightly so.

John Bradley

TEXTS AND TRANSLATIONS

Miserere mei, Deus,
secundum magnam misericordiam tuam;
et secundum multitudinem miserationum
tuarum,
dele iniquitatem meam.

*Have mercy upon me, O God,
according to thy lovingkindness:
according unto the multitude of thy tender
mercies
blot out my transgressions.*

Civitas sancti tui facta est deserta.
Sion deserta facta est,
Jerusalem desolata est

*Your holy city has become a wilderness.
Zion has become a wilderness,
Jerusalem has been made desolate.*

Gaudeamus omnes in Domino diem festum celebrantes sub honore Sanctorum omnium: de quorum solemnitate gaudent angeli, et collaudant Filium Dei.

Ps. Exsultate iusti in Domino: rectos decet collaudatio.

Gloria Patri, et Filio, et Spiritui Sancto, Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Mass for Four Voices: Kyrie

Kyrie eleison
Christe eleison.
Kyrie eleison.

Mass for Four Voices: Gloria

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.

Timete Dominum omnes sancti ejus: quoniam nihil deest timentibus eum.

̎. Inquirentes autem Dominum, non deficient omni bono. Alleluia.

Venite ad me omnes qui laboratis, et onerati estis: et ego reficiam vos, alleluia.

Let us all rejoice in the Lord, celebrating this festival day in honor of all the saints, at whose solemnity the angels rejoice and praise the Son of God.

Ps. Rejoice in the Lord, O you righteous: praise befits those who are upright.

Glory to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, and now, and ever shall be, world without end. Amen.

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

*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.*

Fear the Lord, all ye saints: for there is no want to them that fear him:

̎. *They that seek the Lord shall not be deprived of any good. Alleluia.*

Come to me all ye that labour and are heavy laden, and I will give you rest. Alleluia.

Mass for Four Voices: Credo

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 judicare 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.

Justorum animae in manu Dei sunt, et non tanget illos tormentum mortis. Visi sunt oculis insipientium mori, illi autem sunt in pace.

Mass for Four Voices: Sanctus & Benedictus

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.

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.

The souls of the just are in the hand of God, and the torment of death shall not touch them. In the sight of the unwise they seem to die; but they are in peace.

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.

Mass for Four Voices: Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*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.*

Beati mundo corde, quoniam ipsi Deum
videbunt.

Beati pacifici, quoniam filii Dei
vocabuntur.

Beati qui persecutionem patiuntur propter
justitiam,
quoniam ipsorum est regnum coelorum.

*Blessed are the pure in heart, for they will
see God.*

*Blessed are the peacemakers, for they will
be called children of God.*

*Blessed are those who are persecuted for
righteousness' sake,
for theirs is the kingdom of heaven.*

Circumspice, Hierusalem, ad orientem,
et vide jocunditatem, a Deo tibi venientem.

Ecce enim veniunt filii tui, quos dimisisti
dispersos;
veniunt collecti, ab oriente
usque ad occidentem, in verbo Sancti,
gaudentes in honorem Dei.

*O Jerusalem, look about thee toward the east,
and behold the joy that cometh unto thee from God.*

*Lo, thy sons come, whom thou sentest
away,
they come gathered together from the east
to the west by the word of the Holy One,
rejoicing in the glory of God.*

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