



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

In the Shadow of the Cross

Tomás Luis de Victoria

Office for Holy Week – Maundy Thursday – Lamentations of Jeremiah

Heinrich Ignaz Franz Biber

Rosenkranzsonaten (Rosary Sonatas)

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

Leah Gale Nelson, *violin in scordatura*

Daniel Swenberg, *theorbo, gallichone/mandora*

Dongsok Shin, *chamber organ*

Thursday, March 25, 2021 at 8 o'clock p.m.

Lamentations of Jeremiah: Lectio I (Incipit lamentatio Jeremiae)	Tomás Luis de Victoria (1548-1611)
Responsory: Una hora	
The Agony in the Garden <i>Lamento/Presto/Adagio – [aria] – Adagio – [echo]</i> (c minor; tuning: a-flat e-flat ¹ g ¹ d ¹¹)	Heinrich Ignaz Franz Biber (1644-1704)
Lamentations of Jeremiah: Lectio II (Vau. Et egressus est)	Victoria
The Carrying of the Cross <i>Sonata – Courante/Double I/Double II – Finale</i> (a minor; tuning: c ¹ e ¹ a ¹ e ¹¹)	Biber
Lamentations of Jeremiah: Lectio III (Jod. Manum suam misit hostis)	Victoria
Motet: Vere languores	
The Crucifixion <i>Praeludium – Aria/Variatio</i> (g minor; tuning: g d ¹ a ¹ d ¹¹)	Biber

TEXTS AND TRANSLATIONS

Lamentatio I

Incipit lamentatio
Jeremiae prophetae.
ALEPH Quomodo sedet sola civitas
plena populo:
facta est quasi vidua domina gentium;
princeps provinciarum facta est sub tributo.
BETH Plorans ploravit in nocte,
et lacrimae eius in maxillis eius.
Jerusalem, Jerusalem,
convertere ad Dominum Deum tuum.

Una hora non potuistis vigilare mecum,
qui exhortabamini mori pro me?
Vel Iudam non videtis, quomodo non
dormit,
sed festinat tradere me Iudaeis?
Quid dormitis? Surgite et orate,
ne intretis in tentationem.

Lamentatio II

VAU Et egressus est a filia Sion omnis
decor eius:
facti sunt principes eius velut arietes
non invenientes pascua:
et abierunt absque fortitudine
ante faciem subsequentis.
Jerusalem, Jerusalem,
convertere ad Dominum Deum tuum.

Lamentation I

*Here begins the lamentation
of the prophet Jeremiah.
ALEPH How desolate lies the city
that was once full of people:
the queen of nations has become as a widow;
the ruler of provinces is now subject to others.
BETH By night she weeps in sorrow
and tears run down her cheeks.
Jerusalem, Jerusalem,
turn to the Lord your God.
LAMENTATIONS 1: 1–2*

*Could you not keep watch with me one hour,
you who declared you would die for me?
Or do you not see that Judas does not sleep,
but hastens to deliver me into the hands of the
Jews?
Why do you sleep? Arise and pray
that you may not be put to the test.*

Lamentation II

*VAU The daughter of Sion has lost all her
beauty:
her princes are become like rams
that find no pasture:
and they have fled without strength
before the pursuer.
Jerusalem, Jerusalem,
turn to the Lord your God.
LAMENTATIONS 1: 6*

Lamentatio III

IOD Manum suam misit hostis
ad omnia desiderabilia eius:
quia vidit gentes ingressas sanctuarium
suum,
de quibus praeceperas ne intrarent
in ecclesiam tuam.
CAPH Omnis populus eius gemens,
et quaerens panem:
dederunt pretiosa quaeque pro cibo
ad refocillandam animam.
Vide, Domine,
et considera quoniam facta sum vilis.
Jerusalem, Jerusalem,
convertere ad Dominum Deum tuum.

Vere languores nostros ipse tulit,
et dolore nostros ipse portavit;
Cujus livore sanati sumus.
Dulce lignum, dulces clavos,
dulcia ferens pondera,
quae sola fuisti digna
sustinere Regem coelorum et Dominum.

Lamentation III

*IOD The enemy has laid his hands
on all that was precious to her;
for she has seen peoples coming into her
sanctuary
whom you had forbidden
to enter your assembly.
CAPH All her people are sighing,
and searching for bread:
they have bartered all their precious
belongings for food to revive their soul.
Look, Lord,
and consider how I have become vile.
Jerusalem, Jerusalem,
turn to the Lord your God.*
LAMENTATIONS 1: 10–11

*Truly he himself bore our griefs,
and he himself carried our sorrows;
by his wounds we are healed.
Sweet cross, sweet nails,
sweetly bearing the weight,
you alone were worthy
to bear the King of heaven and the Lord.*

PROGRAM NOTES

The liturgies of Holy Week in the Roman Catholic Rite were called *Officium Hebdomadae Sanctae* and this was the title that Victoria used for his collection published in Rome in 1585 shortly before he returned to Spain. In it he presented polyphonic music to adorn some of the most important services from Palm Sunday to Holy Saturday, including nine Lamentations, eighteen Responsories, two Passions and a number of other pieces. It is one of the most complete cycles of music for Holy Week by a single composer. Of Victoria's peers, Lassus and Palestrina, we have Lamentations and Responsories by the former and five sets of Lamentations (of which only the simplest was printed) by the latter. Victoria's *Officium* for Holy Week and his great Office of the Dead are recognized as supreme works of the last phase of what we call Renaissance polyphony.

It is all of a plangent austerity which, when put alongside his six-voice Requiem of 1605, has long been held to represent Victoria and his Spanishness at its most typical and best, and as defining works of the last phase of what we call Renaissance polyphony. In fact it is only part of the story, since even when he had returned to Spain to become a priest (by 1587 at the latest) he wrote music in other idioms – including one of the most outward-going compositions of the period, the *Missa Pro Victoria*, based on battle noises (the centerpiece of our next concert) – which was just as typical of him and perhaps Spain.

Within Victoria's great monument of music for the ceremonies of the Passion and death of Jesus Christ, there are two outstanding and quite different sets of specifically liturgical pieces—nine Lessons from the Lamentations of Jeremiah the Prophet, and eighteen Responsories, all for the services called *Tenebrae* (Matins followed by Lauds) on Maundy Thursday (*Feria V in Coena Domini*), Good Friday (*Feria VI in Parasceve*) and Holy Saturday (*Sabbato Sancto*).

The original context of *Tenebrae* was a somber celebration of the office of Matins divided into three Nocturns on each of the three days. In the first Nocturn of each day three lessons from the Lamentations were alternated with three Responsories. Victoria set the Lamentations polyphonically but not the Responsories. In the second and third Nocturns he did the opposite.

In tonight's program, we hear Victoria's Lamentations for Maundy Thursday. An unusual literary device was utilized by the poet of the Lamentations - an acrostic; that is, poems built around the letters of the Hebrew alphabet. Victoria sets each of these letters polyphonically – Aleph and Beth in the first lesson, and so on. Another defining feature is that each lesson concludes with the words "Jerusalem, convertere ad Dominum" ("Jerusalem, return to your Lord").

The first lessons are set for four voices, expanding to five for the Jerusalem conclusion. The third lesson begins in five voices and expands to six for the Jerusalem section.

Una hora is one of the eighteen *Tenebrae* responsories. The plan of the Responsory texts and of the music is ABCB. The section C is always for fewer voices—three parts instead of four.

The ravishing motet *Vere languores* is included in the 1585 collection, although it does not have a specific liturgical function. It is a profoundly poignant and fervent lament, utilizing a variety of motives and textures to capture mystery and awe of the text from Isaiah 53: 4-5.

Tomás Luis de Victoria was born in 1548 in Avila, the birthplace of St Teresa. Just as she seems to personify the religious ethos of sixteenth-century Spain (the good side of it, at least), so Victoria came to embody the best of the Spanish character in music. As a youth he learned his art as a chorister at the Cathedral of Avila. So promising was he that he was sent to Rome at seventeen years of age, patronized by Philip II and by the Church, to study at the Jesuits' Collegium Germanicum.

Victoria's musical career in Rome brought him into contact with Palestrina and the innumerable singers, organists and composers from all over Europe who were active in the chapels and churches of that great city at the very time when Catholicism regained confidence, new vitality and disciplined reform. The young Spanish priest was soon publishing his compositions in sumptuous editions. Even Palestrina was not so fortunate at that time.

The success of his Roman years did not prevent Victoria from yearning for a quiet life in Spain. After his publications of 1585 he achieved his desire and returned to take up the position of Chaplain and Chapelmaster at the Royal Convent of the Barefoot Nuns of St Clare in Madrid, effectively the home and chapel of Philip II's sister, the Dowager Empress Maria. There he ended his days, producing less and less after 1600 and nothing, so far as we know, after the publication in 1605 of the great Office of the Dead. He had turned down offers from Seville and Saragossa; he had visited Rome during the period 1592–94, supervising the printing of his works

and attending Palestrina's funeral. In 1595 he returned to Madrid and stayed until his death in 1611.

The Rosary Sonatas of H.I.F. Biber, also known as *The Mystery Sonatas*, date from the mid-1670s. The collection survives as a single, beautifully prepared manuscript, with a descriptive dedication, though missing its title page and lacking any individual titles or numbers for the "sonatas." A copper engraving accompanies each piece, each illustrating one of the 15 Mysteries of the Rosary, as guides for reflection and prayer, presenting a Rosary Psalter in music. Although it was never published in its time, nor referenced in sources of the era, the collection's claim to fame today is that it represents the most extensive use of *scordatura*, the *re-tuning* of strings, in violin repertoire. In *scordatura*, the standard violin tuning in fifths, (g d^I a^I e^{II}), is changed to different combinations of fifths, fourths, thirds, and octaves for each Mystery, with 15 different tunings employed for the 16 total pieces in the collection. This variety of tunings allows resonances and harmonies from the violin that would be awkward or impossible using normal tuning, and essentially influences the character and affect of each piece. Within these resonances, Biber combines typical sacred music forms of free unmeasured preludes and hymn-like sonatas, with structured airs and dance movements teamed with variations or doubles, familiar in secular settings, further underscoring the purpose of the Rosary as a means of including devotional prayer in daily life. Joining sacred and secular affects, within each piece Biber also depicts both the joy and the sorrow present in each scene, the pain and sorrow in suffering and death, and the joys of a life in faith and hope.

Three of these *Mysteries* have been selected for tonight's program of music for Lent, representing the first, fourth, and fifth Sorrowful Mystery of the Rosary, reflecting events in the passion story. The Sorrowful Mysteries (represented by Sonatas Nos. VI-X) use some of the most extreme tunings in the collection. While in the Joyful and the Glorious Mysteries, (Sonatas I-V & XI-XV), the *scordatura* generally creates *more* resonance, here the opposite seems the goal. Some sections lack any resonance at all, creating an inherently empty feeling. With this, and throughout, Biber exhibits a full complement of musical rhetorical figures, for example, the agitation of repeated notes conveying anger or conflict, a long held chord of stillness, emptiness, the use of *tremolo*, undulating chords expressing lamentation and sorrow, and swirling passage-work reflecting the ever present guiding light of God tangling with the conflict at hand.

The Agony in the Garden, with a dark resonance, opens with a moment of resignation, then a falling figure, like tears, dropping. The descending melody and bass line almost speak the phrase, "My soul is sorrowful unto death." This is followed by a peaceful Aria, interrupted and heavy in conclusion, then a pastoral Adagio reaching upward is followed by a curious use of echo. **The Carrying of the Cross** brings the top strings back to normal tuning, leaving only the two lower strings higher than usual. A heavily burdened opening yields to the kind of fast passage-work that appears in the *Joyful* and *Glorious Mysteries*, a figuration representing the presence of divine light. A Courante, the dance of kings, with two doubles, one labored, one fleet, is followed by a Finale, free and evocative until the pointed and abrupt end. **The Crucifixion** uses normal tuning with the exception of the top string. Often referred to as "hammering," the opening Prelude is followed by an Aria and variations: calm, then anxious, then contemplative, ending with an aggression that suggests the moment of Christ's death, and the darkness and earthquake that immediately followed.

While many have considered "The Rosary Sonatas" as 'programmatic,' the concept of such a

direct correlation to text or story is too literal in this context. More in keeping with the Jesuits, from which the Rosary springs, is the active engagement of all the senses in prayer and devotion. In Rosary prayer, one meditates upon specific scenes from the life of Christ, and the devoted are asked to envision every aspect of the scene at hand, the pain, the suffering, and the ever-present divine light, throughout the prayer, keeping the whole in deep and intense focus. While certain aspects of the music can seem programmatic, the aim is to evoke the overall scene, keeping it vividly in the mind's eye in prayerful meditation, with complete engagement.

For our performance tonight, we are using instruments from the time, played in a manner we've come to understand from the period, and with the quarter-comma meantone tuning, aiming for a purity of thirds with other intervals creating their own kind of rhetoric of affectation within the context of the key and sound-world in scordatura. When and where these pieces were originally performed is not known, despite suggestions otherwise. The collection was discovered in the late 19th-century. No other evidence of the collection has yet come to light, no copies, no references; only number X has been found elsewhere, though in another arrangement. It can be assured, however, that the manuscript was prepared and presented at a time when the Archbishop of Salzburg was actively participating in, and heavily promoting, the Rosary as a daily devotional practice. The use of music within the context of these meditations can be safely assumed in the context of Jesuit spiritual practices of this time and place.

Heinrich Ignaz Franz Biber von Biber (1644-1704)

Born in northern Bohemia, Biber has long been considered a leader in the "early German school" of violin playing. His musical lineage is in fact Czech and Austrian, with his career flourishing in Salzburg, and his music filled with Austrian and Moravian folk-elements that continued to influence composers in later centuries, (e.g., Haydn, Mozart, Mahler, to name a few). With a spiritual education most likely through the Jesuit Gymnasium in Bohemia, Biber first emerges at Graz prior to a vivid run as a beloved musician for the Bishop of Olmutz in Kroměříž, a musical center serving up the most curious of musical concoctions to entertain its eccentric patron, a music enthusiast who encouraged the use of *special effects*. There, we find Biber as a young virtuoso incorporating unusual tunings (*scordatura*) and musical gestures to evoke a variety of emotions, and imitate a range of creatures and events, from bird songs to war. In 1670, while traveling to Absam on official court business, the ambitious young Biber took a detour to Salzburg where he accepted a court appointment as chamber musician. Climbing the ranks, publishing collections of instrumental music, currying favor, he became Kappelmeister in 1679 and in 1690 his petition for knighthood was granted. Along with his instrumental collections, Biber composed outstanding sacred choral music, from a cappella masses to extensive polychoral works, although he is best known today as a violinist composer. Biber's children were also gifted musicians, his two sons, Anton Heinrich and Karl Heinrich, employed as violinists at the Salzburg court, with Karl advancing to Kapellmeister in 1743. His daughter, Anna Magdalena, an alto and violinist, became Kapellemeisterin at the Benedictine convent of Nonnberg in 1727, which she had entered as Rosa Henrica in 1696.

THE ARTISTS

Born in Texas raised in Minnesota, **Leah Gale Nelson** studied piano with her mother before picking up the violin in her local public schools, leading to Chicago's Roosevelt University and the Chicago Civic Orchestra, performing from the orchestral canon under the world's finest conductors and their protégés, including Michael Morgan, Daniel Barenboim, Leonard Slatkin, and the late Sir Georg Solti. After moving to New York for graduate school at the Mannes College of Music, studying violin with David Nadien, baroque violin with Nancy Wilson, and performance practice through the Mannes Camerata experience, she has specialized in historical performance practices of the seventeenth and eighteenth centuries since the mid-1990s. She has served as concertmaster for Music of the Baroque (Chicago), Gotham Chamber Opera, Aspen Festival Opera, and Chicago Opera Theater, and is Artist in Residence here at the Church of St. Luke in the Fields, New York City. Her recording of Biber's "Rosary Sonatas" (recorded with the gentlemen accompanying her tonight), was released on the Lyrichord label in 2011 – "*an elegant and beautiful recording.*" Early Music [Oxford University Press]. www.leahgalenelson.com

Daniel Swenberg plays a wide variety of lutes and guitars: baroque, renaissance, classical/romantic--small, medium, and large. Chief among these is the theorbo-- the long lute that you are wondering about. In the before-times, Daniel schlepped instruments throughout North America and Europe to play with myriad ensembles. These days, he attempts to maintain a reserve of sanity with quarantine projects which delve into rarely performed repertoires such *Les Accords Nouveaux* and other commercially dubious areas. He is on faculty at Juilliard's Historical Performance program. Daniel received awards from the Belgian American Educational Foundation (2000) for a study of 18th-century chamber music for the lute, and a Fulbright Scholarship (1997) to study in Bremen, Germany. His programing integrates and emphasizes music with the history, sciences, economics, politics, and broader culture of its time.

Dongsok Shin was born in Boston, studied modern piano with his mother, Chonghyo Shin, and with Nadia Reisenberg at the Mannes College of Music. He converted exclusively to early keyboard instruments in the early 1980s. He received international recognition as music director of baroque opera productions with the Mannes Camerata and has been a member of the internationally acclaimed baroque ensemble REBEL since 1997. He has appeared with early music groups all over the United States, has toured throughout the Americas and Europe, and has been heard on numerous radio broadcasts. In addition to his performing career, he is also an engineer, producer, and editor of early music recordings for numerous labels. He tunes and maintains the early keyboard instruments of the Flintwoods Collection in Delaware, and for the Metropolitan Opera and the Metropolitan Museum in New York City. His YouTube videos produced by the Met Museum, demonstrating their earliest known Bartolomeo Cristofori fortepiano, have garnered close to half a million views.

THE CHOIR OF ST. LUKE IN THE FIELDS

Danielle Buonaiuto is a soprano and arts administrator. Her performances have been praised for their “terrific clarity and color” (Baltimore Sun), her “entrancing and fluid” singing (DC Metro Theatre Arts), and her “ethereal vocals” that reveal “exquisite vocal technique and luscious colors” (OperaWire). Danielle maintains an active freelance schedule, presenting art song, performing chamber music, and appearing as soloist with symphonies and choirs throughout the United States and Canada. Though an accomplished performer of early and standard repertoire, she focuses on working with contemporary composers, especially in commissioning new pieces and cultivating emerging composers. Her debut album, *Marfa Songs*, was released on the Starkland label in 2020. Danielle is a founding member of ChamberQUEER, a Brooklyn-based chamber music series that highlights the music of LGBTQ+ composers, and the current Executive Director of Musica Viva NY. Canadian-born, she resides in Brooklyn. www.daniellebuonaiuto.com

Praised for his “particularly potent contribution” (*The New York Times*), a “warm tone and stately presence” (*parterre box*), and a unique three-and-a-half octave vocal range that “defies the laws of nature” (*Time Out New York*), bass-baritone **Phillip Cheah** has been a member of the Choir of St. Luke in the Fields since 2009. He has performed at Lincoln Center, Carnegie Hall, Symphony Space, Madison Square Garden, and the Metropolitan Museum of Art with major ensembles like the New York Philharmonic, Los Angeles Philharmonic, and American Symphony Orchestra with a varied roster of artists ranging from Barbara Bonney to Olympia Dukakis to Madonna. Noted by *The New York Times* for his ensembles’ “warm tone and carefully calibrated blend”, Phillip is the Music Director of Central City Chorus and Amuse Singers. He holds both B.S. and M.M. degrees from Indiana University in piano performance, choral conducting, and opera coaching.

An avid concert artist and Baroque music specialist, baritone **Steven Eddy** has appeared as a soloist with the New York Philharmonic, Philharmonia Baroque Orchestra, Seraphic Fire, True Concord Voices and Orchestra, American Classical Orchestra, Sacred Music in a Sacred Space, American Bach Soloists, Spire Chamber Ensemble, Choral Arts Philadelphia, Handel Choir of Baltimore, New York Virtuoso Singers, Bach Vespers at Holy Trinity, and The Choralis Foundation. As a recitalist, he made his New York recital debut as a winner of the 2015 Joy In Singing Music Sessions. In addition to being a frequent guest artist with Brooklyn Art Song Society, he has also performed in recital programs with the Aspen and Tanglewood Music Festivals as well as SongFest at Colburn and Philadelphia’s LyricFest. Upcoming performances include concerts with Seraphic Fire as well as his debut with the Oratorio Society of New York in the world premiere of Paul Moravec’s *A Nation of Others*. www.steveddybaritone.com.

Hailed by *The New York Times* for her “delirious abandon” onstage, versatile soprano **Melissa Fogarty**’s wide-ranging experience has led her to appear at diverse venues ranging from New York City Opera to popular clubs such as Le Poisson Rouge and City Winery. Known for her lively and elegant interpretations of Baroque music, highlights include *King Arthur* at New York City Opera, *La serva padrona* and *Agar e Ismaele in esiliate* with the Seattle Baroque. She excels at contemporary classical and has been featured in NYCO’s VOX, American Opera Projects, Metropolis Ensemble, and has premiered a number of works by Pulitzer Prize-winning composer David Del Tredici. In the “cross-over” realm, Fogarty has been a member of

Metropolitan Klezmer and Isle of Klezbos since 2008. She is also a founding member of The Highliners Jazz Quintet. Melissa received her Master's Degree in Music Therapy from New York University and is in private practice.

Mezzo-soprano **Catherine Hedberg** has a particular passion for early repertoire and new music. She is a member of the Handel and Haydn Society, with whom she has appeared as a soloist in works including JS Bach's *B Minor Mass*, *Magnificat*, and various cantatas. She has been a frequent collaborator with the chamber ensemble, Musicians of the Old Post Road, and appears on the ensemble's recording of Christmas music from 18th c. Central and South America. She toured the US with the Boston Camerata in their production *A Symphony of Psalms*, and has appeared as soloist with Newport Baroque Orchestra, Handel Society at Dartmouth College, Victoria Bach Festival, and Boston's Cantata Singers. On the opera stage, she has performed the roles of Olga (*Eugene Onegin*) and Mercedes (*Carmen*), appeared in the world premiere chamber version of Michael Gordon's *Acquanetta* (Prototype Festival) with Bang on a Can All Stars, and in a performance of excerpts from Nathan Davis' opera *Hagoromo* with the International Contemporary Ensemble.

Praised for her "vibrant presence" in The Baltimore Sun, mezzo-soprano **Elizabeth Merrill** is known for her incredible range and versatility across genres. She has recently joined groups including ChamberQUEER and Polyhymnia for virtual performances, in addition to singing in pre-recorded, virtual concerts with the Choir of St. Luke in the Fields. Elizabeth has also performed with American Classical Orchestra, American Opera Theater, The Amherst Early Music Festival, Annapolis Chorale, Antioch Chamber Ensemble, The Dalton Chorale, Downtown Voices, Ensemble Musica Humana, Intermezzo: The New England Chamber Opera Series, the Mid-Manhattan Performing Arts Foundation, Musica Nuova, and Union Avenue Opera. She completed her BA in music with honors at Wellesley College, and earned Master's degrees in vocal performance and Early Music voice performance, as well as a Graduate Performance Diploma, from the Peabody Conservatory.

Soprano **Ava Pine** has been a member of the Choir of St. Luke in the Fields since 2017. Skilled in baroque style and contemporary expression, Ava made both genres the foundation of her operatic career, with notable roles including Anna Sørensen in *Silent Night* with Fort Worth Opera and Atlanta Opera, Cleopatra in *Giulio Cesare* with Fort Worth Opera and Florentine Opera, the Young Girl in the world premiere of *After Life* with Music of Remembrance and UrbanArias. Ava has performed leading operatic roles with Dallas Opera, Florida Grand Opera, Chicago Opera Theatre, Kansas City Lyric Opera, Opera Colorado and Tulsa Opera, among others. Ava is a frequent guest with the Dallas Symphony Orchestra, recently appearing as soloist for *Christmas Pops 2020*, under smart safety protocols for audience and performers. She received a Grammy nomination for her 2011 recording with Ars Lyrica of Houston, singing the title role of Cleopatra in Hasse's *Marc' Antonio e Cleopatra*. Ava balances musical performances with her work as a bone marrow transplant nurse for NewYork-Presbyterian Hospital.

Christopher Preston Thompson (tenor and historical harpist) has performed as soloist in venues throughout the United States, including NYC's Carnegie Hall. He is a candidate for PhD in Performance Informed Musicology at the Graduate Center-CUNY and is the founding director of Concordian Dawn, Ensemble for Medieval Music. Credits include positions with Pomerium and the Choir of St. Luke in the Fields, and performances with Gotham Early Music Scene, The

Broken Consort, Toby Twining Music, Heartbeat Opera, On Site Opera, among others. Forthcoming projects include a recording/publication in collaboration with Sarah Kay on her newest monograph, *Medieval Song, from Aristotle to Opera* (Cornell University Press and MSR Classics), as well as Concordian Dawn's debut album, *Forutna Antiqua et Ultra* (MSR Classics), along with a solo album of self-accompanied medieval song, entitled *Truth, Deception, and Transcendent Love* (MSR Classics). Christopher has presented on medieval performance practice for such institutions as Princeton, the University of Pennsylvania, NYU, and MLA, and he is on faculty at Lehman College-CUNY.

Hailed by the New York Times for his "fine" singing, tenor **David Root**'s voice was called "fresh and mellifluous" by The Cleveland Plain Dealer. David has been a member of The Choir of St. Luke in the Fields since 2010. Mr. Root also performs regularly with many of New York City's finest professional ensembles, both as soloist and chorus member. He was a member of The Phoenix Quartet from 2003 until the group's final performances in 2014. The group released three CDs between 2010 and 2014. All three discs include arrangements written by David especially for Phoenix. Other releases include the world premiere recording of Randall Thompson's *The Nativity According to St. Luke* (Koch Classics International), in which he sings the part of the angel Gabriel, and several recordings by the Choir of St Luke in the Fields. David is proud to be a part of Bobby McFerrin's groundbreaking recording *VOCAbuLarieS* (Wrasse Records).

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