



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

Music from the Convent
Works by Chiara Margarita Cozzolani (1602-1677)

Thursday, May 20, 2021 at 8 o'clock p.m.

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, Enrico Lagasca

with

Adam Cockerham, *theorbo*

Jeffrey Grossman, *organ*

Deus in adjutorium meam intende

Laudate pueri

O caeli cives

Messe à 4

Kyrie

Gloria

Regna terrae, cantate Deo

Messe à 4

Credo

Tu dulcis, o bone Jesu

Messe à 4

Sanctus

Agnus

Maria Magdalene stabat

Magnificat

TEXTS AND TRANSLATIONS

Deus in adiutorium meam intende

℣. Deus in adiutorium meum intende.
℟. Domine ad adiuuandum me festina.
Gloria Patri et Filio:
et Spiritui Sancto.
Sicut erat in principio et nunc et semper:
et in sæcula sæculorum. Amen. Alleluia.

℣. *O God make speed to save me.*
℟. *O Lord make haste to help me.*
Glory be to the Father and to the Son:
and to the Holy Spirit.
As it was in the beginning, now, and for ever:
world without end. Amen. Alleluia.

Laudate pueri Dominum:

laudate nomen Domini.
Sit nomen Domini benedictum:
ex hoc nunc et usque in sæculum.
A solis ortu usque ad occasum:
laudabile nomen Domini.
Excelsus super omnes gentes Dominus:
et super coelos gloria eius.
Quis sicut Dominus Deus noster
qui in altis habitat:
et humilia respicit in coelo
et in terra?
Suscitans a terra inopem:
et de stercore erigens pauperem.
Ut collocet eum cum principibus:
cum principibus populi sui.
Qui habitare facit sterilem in domo:
matrem filiorum lætantem.
Gloria Patri et Filio:
et Spiritui Sancto.
Sicut erat in principio et nunc et semper:
et in sæcula sæculorum. Amen.

Praise the Lord, ye children:
praise ye the name of the Lord.
Blessed be the name of the Lord:
from henceforth, now, and for ever.
From sunrise to sunset:
the name of the Lord is worthy of praise.
High above all nations is the Lord:
and above the heavens is His Glory.
Who is as the Lord our God,
Who dwelleth on high
and looketh down on the low things in heaven
and in earth?
Raising up the needy from the earth:
and lifting up the poor out of the dunghill.
That He may place him with princes:
with the princes of his people.
Who maketh a barren woman to dwell in a house:
the joyful mother of children.
Glory be to the Father and to the Son:
and to the Holy Spirit.
As it was in the beginning, now, and for ever:
world without end. Amen.

O cæli cives, O angeli pacis, audite,
volate, venite, narrate: ubi pascat,
ubi cubet Christi sponsa
Catharina?

In cælo quiescit et inter sanctos pax illius
est.

O felix requies, beata sors!
Dicite nobis: ubi regnat exaltata, coronata
Christi sponsa Catharina?

In coelo nunc regnat et inter sanctos regnum
eius est.

O felix regnum, æternum regnum, beata
sors! Dicite nobis, dicite angeli Dei:
ubi regina gloriosa triumphat?

In cælo nunc regnat et inter sanctos regnum
eius est.

O felix triumphus, o palma beata, beata sors!
Dicite nobis: ubi jubilans gaudet,
exultat, lætatur jocunda Catharina?

In cælo congaudet, exultat, lætatur, et
gaudium eius plenum est.

O felix gaudium, beata sors!
Ergo casta Christi sponsa Catharina in cælo
quiescit?

In æternum.

In cælo nunc regnat?

In æternum.

In cælo triumphat?

In æternum.

In cælo lætatur?

In æternum.

In æternum, in cælo nunc regnat, quiescit,
triumphat, exultat,
in æternum cantabit "Alleluia".

[The Faithful] *O citizens of heaven, O
angels of peace, listen, hurry, come, tell us:
where might she dine, where might she rest,
Catherine, Christ's bride?*

[Angels] *In heaven she rests, and among the
saints is her peace.*

[The Faithful] *O happy rest, blessed fate!
Tell us: where does she rule, exalted,
crowned, Catherine, Christ's bride?*

[Angels] *In heaven she reigns now, and
among the saints is her kingdom.*

[The Faithful] *O happy eternal realm, O
blessed fate! Tell us, angels of God: where
does that glorious queen triumph?*

[Angels] *In heaven she triumphs, and
among the saints is her victory palm.*

[The Faithful] *O happy triumph, O blessed palm,
blessed fate! Tell us: where, jubilant, does she
delight, rejoice, exult, that happy Catherine?*

[Angels] *In heaven she delights, exults, and
rejoices, and her joy is complete.*

[The Faithful] *O sweet laughter, happy joy,
blessed fate! So does Catherine, Christ's
chaste bride, rest now in heaven?*

[Angels] *Forever.*

[The Faithful] *In heaven does she now rule?*

[Angels] *Forever.*

[The Faithful] *In heaven does she triumph?*

[Angels] *Forever.*

[The Faithful] *In heaven is she joyous?*

[Angels] *Forever.*

[Tutti] *Forever, in heaven now she rules,
rests, triumphs, is glad, exults, forever she
will sing, "Alleluia."*

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.*

Regna terræ, cantate Deo,
psallite Domino.
Psallite Deo, qui ascendit super cælum cæli
ad orientem.
Regna terræ, cantate Deo,
psallite Domino.
Cantate Deo, ecce dabit vocem suam
vocem virtutis.
Date gloriam Deo, super Israel
magnificentia eius et virtus eius in nubibus.
Cantate Deo, psallite Domino.
Mirabilis Deus in sanctis suis, Deus Israel.
Ipse dabit virtutem et fortitudinem plebis
suæ; benedictus Deus.
Regna terræ, cantate Deo,
psallite Domino.

*You kingdoms of the earth, sing to God,
sing psalms to the Lord.
Sing psalms to God, who has ascended over
the heavens in the east.
You kingdoms of the earth, sing to God,
sing psalms to the Lord.
Sing to God, for He will give you His voice,
the voice of strength.
Give glory to God, for his splendor is over
Israel and his strength in the clouds.
Sing to God, sing psalms to the Lord.
The Lord is wonderful in His holy places,
the God of Israel. He shall give power and
fortitude to His people; blessed be the Lord.
You kingdoms of the earth, sing to God,
sing psalms to the Lord.*

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: cuius 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.

Tu dulcis, O bone Jesu; tu suavis, O alma Maria; tu dulcis ad consolandum; tu suavis ad lætantificandum, tu benignus ad indulgendum, tu gratiosa ad ntercendendum; tu fortis ad protegendum, gloriosissima Maria, tu solus potens ad salvandum, piissime Jesu.

Quam bonum in unum esse ad te collaudandum et benedicendum, quam bonum et quam iocundum in unum esse ad te glorificandum, O beata Maria.

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.

You are sweet, O good Jesus; you are delightful, O nourishing Mary; You are sweet in consoling us, you are delightful in gladdening; You are good in pardoning. You are favored in intercession; you are strong in protecting, most glorious Mary, You alone are powerful in saving, O holiest Jesus.

How good it is to be united in praising and blessing you; how good and joyous is it to be united in glorifying you, O blessed Mary.

Cantabo semper de te, Domine; cogitabo semper de te, domina; exultabo in te, rex angelorum; te magnificabo cum Filio, regina coelorum.

Ave ergo, amor cordis mei Iesu; salve ergo, salus mea Iesu, amor cordis mei Iesu.

Tu mater sancta,
Tu mater pia,
Tu mater clemens,
In hac mundi via,
Impetra veniam,
Obtine gratiam,
Ut Iesus filius,
Donet gloriam.

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

Angus Dei, qui tollis peccata mundi, miserere nobis.
Angus Dei, qui tollis peccata mundi, miserere nobis.
Angus Dei, qui tollis peccata mundi, dona nobis pacem.

Maria Magdalene stabat

Il Testo

Maria Magdalene stabat ad monumentum foris, plorans; dum ergo fleret, inclinavit se in monumentum, et vidit duos angelos in albis sedentes, et dixit eis:

Maddalena

Nun quem diligit anima mea vidistis?

Angeli

Mulier, quid ploras? Quem quæritis?

Maddalena

Tulerunt Doiminum meum et nescio ubi posuerunt eum. Quæsivi per noctem et non inveni.

I will always sing of You, O Lord; I will always meditate on you, O queen; I will exult in You, King of the Angels; I will magnify you with your Son, O queen of the heavens.

So hail Jesus, love of my heart; hail Jesus, my salvation, the love of my heart. You, holy mother, good mother, merciful mother, in this earthly journey give us your favour, provide grace, so that Jesus Your Son may grant us His glory.

Holy, Holy, Holy Lord God Almighty. 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 takes away the sins of the world, have mercy on us. Lamb of God, who takes away the sins of the world, have mercy on us. Lamb of God, who takes away the sins of the world, grant us peace.

Narrator

Mary Magdalen stood at the tomb, mourning; as she wept, she turned to the tomb, and saw two angels in white sitting there, and said to them:

Magdalen

Have you seen Him whom my soul seeks?

Angels

Woman, why do you weep? Whom do you seek?

Magdalen

They have taken away my Lord, and I do not know where they have put Him. I searched for Him in the night and did not find Him.

Angelo Primo

Qualis est dilectus tuus ex dilecto, O
pulcherrima mulierum?

Maddalena

Dilectus meus candidus et rubicundus, electus
ex millibus; totus amabilis, totus
desiderabilis.

Angelo Secondo

Dic nobis, Maria, quis est dilectus tuus?

Maddalena

Dilectus meus, amor meus speciosus forma
præ filiis hominum. Crucifixus Iesus est.
O mea lux, ubi es? O amor meus, ubi es?
O vita mea, ubi es? Veni, dilecte mi, veni,
amore tuo languero, veni, amore tuo
morio.

Angeli

Quid quæritis vivendum cum mortuis?
Surrexit, non est hic; præcedet vos in
Galileam; alleluia, Maria. Noli amplius
plorare, gaude, lætare.

[Tutti]

Dicamus ergo, gaudentes, lætantes,
psallentes, amantes, dicamus: alleluia. O
dies serena, O lux fortunate, O dies amena,
O dies beata, cantemus, psallamus, amenus,
canamus, alleluia.

Magnificat anima mea Dominum.

Et exultavit spiritus meus:
in Deo salutari meo.

Quia respexit humilitatem ancillæ suæ:
ecce enim ex hoc beatam me dicent omnes
generationes.

Quia fecit mihi magna qui potens est:
et sanctum nomen eius.

Et misericordia eius a progenie in progenies:
timentibus eum.

Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.

Deposuit potentes de sede:
et exaltavit humiles.

Esurientes implevit bonis:
et divites dimisit inanes.

First Angel

Who is your beloved among beloveds, O
most beautiful of women?

Magdalen

My beloved is white and ruddy, chosen
among thousands; completely loveable,
completely desirable.

Second Angel

Tell us, Mary, who is your beloved?

Magdalen

My beloved, my love is beautiful among the sons
of men; He is the crucified Jesus. O my light,
where are you? O my love, where are you? O my
life, where are you? Come, my beloved, come, for
I languish for your love, come, for I am dying for
your love.

Angels

Why do you seek the living among the dead?
He has risen, he is not here, He will go
before you to Galilee, alleluia, Mary.
Weep no more, but rejoice and be glad.

[Tutti]

Let us therefore say, jubilant, joyful,
singing, loving, let us say: alleluia. O bright
day, O fortunate dawn, O sweet day, O
blessed day, let us sing songs and psalms, let
us love, let us sing: alleluia.

My soul doth magnify the Lord.

*And my spirit hath rejoiced:
in God my Saviour.*

*Because He regarded the lowliness of His
handmaiden: for behold from henceforth all
generations shall call me blessed.*

*Because He that is mighty hath done great
things to me: and holy is His name.*

*And His mercy is from generation unto
generation: to them that fear Him.*

*He hath shown might in His arm:
He hath scattered the proud
in the conceit of their heart.*

*He hath put down the mighty from their
seat: and hath exalted the humble.*

*He hath filled the hungry with good things:
and the rich He hath sent away empty.*

Suscepit Israel puerum suum:
recordatus misericordiae suae.
Sicut locutus est ad patres nostros:
Abraham et semini eius in saecula.
Gloria Patri et Filio:
et Spiritui Sancto.
Sicut erat in principio et nunc et semper:
et in saecula saeculorum. Amen.

*He hath received Israel His servant:
being mindful of His mercy.
As He spoke to our fathers:
to Abraham and to his seed for ever.
Glory be to the Father and to the Son:
and to the Holy Spirit.
As it was in the beginning, now, and for
ever: world without end. Amen.*

PROGRAM NOTES

Margarita Cozzolani was born on 27 November, 1602, as the daughter of a prosperous upper middle-class Milan family. Two of her aunts already belonged to the neighboring St. Radegonda Benedictine convent (founded around the year 870). Margarita's career was therefore presaged at an early age; she may have been linked to the convent already as a convent pupil (*educanda*). In 1615 her uncle – her father had died shortly before – negotiated the required dowry with St. Radegonda for Margarita and her sister Clara. Shortly thereafter Clara signed the renunciation of any inheritance claim in favor of her brother. It can be assumed that both sisters entered the convent as novitiates at the same time. In 1620 Margarita Cozzolani completed her novitiate, swore perpetual profession and took the ordination name “Chiara Margarita”. It is not known if she had already received a musical education before entering the convent. As a novice in the St. Radegonda convent, which was famous far beyond Milan for the quality of its music, she received a thorough singing education in any case, as prescribed by the music loving cardinal and Archbishop of Milan, Federico Borromeo.

Cozzolani stood out in the convent as a singer and composer and was well-known far beyond Milan for a series of her own musical publications. At the same time she held the highest positions in the convent: in 1664 and 1671 she was the convent's prioress, in 1658-60 and 1672-73 abbess. This indicates the high respect she earned in the convent community and in church circles, as well as her influence both in the convent and in the musical community. Her exact date of death is unknown. Based on the convent records, it is estimated at between 1676 and 1678.

The fame of Cozzolani and her house is perhaps most evident in this excerpt from an urban panegyric, the *Ateneo dei letterati milanesi* (Milan, 1670), penned by a contemporary, Filippo Picinelli: “The nuns of Santa Radegonda of Milan are gifted with such rare and exquisite talents in music that they are acknowledged to be the best singers of Italy. They wear the Cassinese habits of [the order of] St. Benedict, but (under their black garb) they seem to any listener to be white and melodious swans, who fill hearts with wonder, and rapture tongues in their praise. Among these sisters, Donna Chiara Margarita Cozzolani merits the highest praise, Chiara [Cozzolani's religious name, literally ‘clear’] in name but even more so in merit, and Margarita [literally ‘a pearl’] for her unusual and excellent nobility of [musical] invention . . .” Cozzolani was only one of over a dozen nuns in seventeenth-century Italy who published their music, but the ongoing tributes to her and to the musical culture of her house are remarkable on any count.

So highly regarded was Cozzolani's work that in 1640 her first publication was authorized, *Primavera di fiori musicali*. Unfortunately, no copies of this early print have come to light, but her collections *Concerti Sacri* (1642) and *Salmi*, Op. 3 (1650), have been preserved, in addition to *Scherzi di sacra melodia* (1648), the only copy of which is missing its continuo part. These extraordinary sacred pieces reveal that Cozzolani's nuns must have had considerable singing ability owing to the high level of difficulty in the writing for voices. Although cloistered, and thus removed from the mainstream of society, Cozzolani was certainly familiar with the music of Monteverdi and seems to have had contact with opera and other kinds of early monodic settings, given the great sense of independence exemplified in her vocal lines.

Sadly, Cozzolani seems not to have written any more music after the 1650 publication. She must have taken on important responsibilities in the house's attempts to defend itself against Archbishop Litta's musical reforms and thus had less time for music, as a new generation of the house's singers came to the fore. Her name quietly disappears from the house's lists between 1676 and 1678. But her achievement in producing such variegated and often striking music remains, even if more than three centuries were necessary for its rediscovery.

The 1650 collection, *Salmi a otto voci concertati...* was dedicated to her almost exact contemporary Alberto Badoer, a Venetian patrician and the bishop (1633-1677) of the small city of Crema in Venetian territory some 40 kilometers southeast of Milan. (Intriguingly, this indicates that she must have left the convent and Milan – with or without permission – to oversee the publication, an unprecedented *clausura* in the history of cloistered nun composers.)

The book contains six settings of Vespers psalms for eight voices (*Dixit*, *Confitebor*, *Beatus vir*, *Laudate pueri*, *Nisi Dominus*, *Laetatus sum*) along with two settings of the *Magnificat* and the opening versicle and response *Deus in adiutorium meum intende*. With this, she provides music for the office of Vespers for the major feasts of the entire church year.

The rest of Cozzolani's large edition consists of eight motets for various liturgical occasions for two to five voices without instruments, which could have been sung at Vespers, at Mass, or informally. Cozzolani's publication is one of only ten volumes published in Italy between 1630 and 1656 to include eight-voice Vespers. We know that the publisher Vincenti, the better of the two music printers in Venice, priced it at 14 lire, a fairly expensive edition due to the amount of paper used in its nine part-books, although not out of line compared to other editions of its size. By way of comparison, the entire annual salary offered to Claudio Monteverdi's successor as *maestro da cappella* at St. Mark's in 1643 was 1,920 lire.

Cozzolani's selection of which psalms to set, as well as her combination of the liturgical Vespers items with motets, are somewhat unusual. Normally, such editions were put out by male church musicians who –whether seeking a job or thanking a patron – sought both to provide a usable commodity and to prove their ability to deal with a wide variety of psalm texts. In many churches, Vespers for major feasts over the course of a whole liturgical year would have involved the singing of twelve to fifteen different psalms, and thus many musical editions include something like this number (Monteverdi's edition of 1610 is an exception, as it is targeted only to Marian feasts). Cozzolani's Benedictine order sang only four, not five psalms, at its Vespers, and the total number of such texts for Benedictine Vespers over the church year was

quite limited: essentially the six texts which she set. Thus – although it was a commodity meant to be sold for a wider market than just that of monastic houses –her edition represents her house’s liturgy and musical practice directly, and the fact that she would have had no possibility to take a “job” outside her cloistered house meant that she needed to show her compositional virtuosity through the texts that her order used, not other psalms sung in cathedrals or other churches.

Vespers begins with the versicle and response *Deus in adjutorium meum*, of which Cozzolani set the latter part (*Domine ad adiuvandum me festina*). Although this is normally a fairly straightforward text, the composer anticipates the formal innovations to come in her psalm settings by rearranging various phrases within the liturgical text (‘festina, Domine’ and the ‘Gloria Patri’) and troping them into earlier sections of the response. (The technique of troping involves inserting a selected phrase of a liturgical text at other points in the text.)

The resources of S. Radegonda allowed Cozzolani to score the eight-voice compositions on a larger scale. The psalms use a kaleidoscopic variety of textures in order to differentiate the verses of the text, often directly representing the imagery of each with a musical gesture. Particularly notable is the way in which the virtuosic *concertato* style, employing florid solos and duets, is found in all the voices, along with an occasional *bassetto* ensemble of three or four high voices. Also notable is the technique of troping, already observed in the versicle.

The most obvious feature of the psalm settings is the *concertato* writing in all voices, with tutti sections balanced by florid solos and duets. Another interesting feature in the psalm and Magnificat settings is the use of a refrain. In *Laudate pueri*, the opening psalm verse serves as a recurring refrain throughout.

The psalm *Laudate pueri* reverses the process, troping the initial refrain into later sections, including the doxology. The *Magnificat* represents one of the most outstanding cases of refrain troping: “anima mea magnificat Dominum” (or “magnificat Dominum anima mea”) is inserted between half-verses or even in the middle of a sentence (“fecit mihi magna magnificat anima mea Dominum”). Here, there is no musical refrain, simply the unpredictable repetition of the verbal phrase set to the music of the surrounding sections.

Cozzolani’s 1650 publication also contains eight motets for various liturgical occasions for two to five voices without instruments, which could have been sung at Vespers, at Mass, or informally. Of these, three are named dialogues (*Gloria in altissimis*, *Maria Magdalene stabat*, and *O cæli cives*), for Christmas, Easter, and St. Catherine (of Alexandria), respectively. That the painting over the main altar in the public (external) church of S. Radegonda was Simone Peterzano’s depiction of the Mystic Marriage of St. Catherine with Sts. Radegond and Justina (the last-named was the patroness of Cozzolani’s Cassinese Congregation of Benedictines) shows the importance of Catherine in the public face of the house.

Maria Magdalene Stabat is a dramatic setting of Mary Magdalena’s encounter with the angels at Christ’s tomb on Easter morning. This text would have had great meaning for Cozzolani, the other nuns, and S. Radegonda’s public, for the convent was the only church in Milan to house a relic of the penitent saint. Even more importantly, she was used as a model for nuns in particular,

and for Christians more generally. The first half of the piece is a dialogue between the Magdalen and the angels, in which the saint expresses her desire to find the missing Christ in language taken from the Song of Songs and in musical periods of gradually increasing length, complexity, and dissonance (its climax being “Dilectus meus, amor meus . . . crucifixus est”). This adumbration of grief and longing for Jesus, an example of what an individual nun and Christian should have felt, is then balanced by a long conclusion (beginning at “Dicamus ergo gaudentes”), three sentences each ending with “alleluia”, unified by a recurring cadential figure. In its combination of specifically female spirituality with the universal joy of believers at the Resurrection, the dialogue sums up the devotional and musical themes present in a good part of Cozzolani’s output.

The motets in this collection seem to be a clear selection of pieces for the house, as most standard texts (e.g. Marian antiphons) are not found. The two pieces on the so-called “Double Intercession” (salvation from Christ’s blood and from Mary’s milk which nourished the Savior), *O quam bonus es* and *Tu dulcis, o bone Jesu*, are among the most unusual pieces in the Milanese repertory at mid-century.

The collection, *Concerti Sacri*, published in Venice in 1642, contains 20 motets and a setting of the Mass ordinary. The five movements of the *Messe à 4* (this setting does not contain a Benedictus) are composed in a simpler style than many of Cozzolani’s other works, in particular her Vespers psalms for eight voices. There is little to be found here of the virtuosic *passagi* of the Psalms. Instead, homophonic, declamatory settings alternate with duets and trios employing rhetorical devices to underline a text: sighing *accenti* on “crucifixus”, falling fourths on “miserere”, octave leaps illustrating “coeli et terra”, seemingly endless repetitions to suggest “non erit finis”, etc. The result is restrained but elegant. Careful attention to text declamation is evident throughout, while harmonic and melodic gestures subtly emphasize affective words and phrases. A particularly striking example is the subtle chromaticism on the words “qui tollis peccata mundi”, repeated twice in the Agnus Dei. The final “dona nobis pacem” with its distinctive dotted rhythms and falling melody in imitation by all four voices, recalls in miniature the Amens found in Cozzolani’s more elaborate Psalm settings. The exuberant motet *Regna terrae* is from this collection as well.

THE CHOIR OF ST. LUKE IN THE FIELDS

Music director **David Shuler** was educated at the Eastman School of Music, Columbia University, and the Berkshire Music Center at Tanglewood. He studied organ with David Craighead and Leonard Raver, and composition with Joseph Schwantner, Samuel Adler and Gunther Schuller.

Mr. Shuler is presently Director of Music and Organist at the historic Church of Saint Luke in the Fields in New York City, where he oversees an extensive music program. In addition to an active children’s choir program, a professional choir sings masses and motets from the fifteenth century to the present day at the principal services of the church throughout the year. The choir is featured in an annual concert series of early music, and has made numerous recordings. Mr. Shuler has also been active as a synagogue musician and is the Music Director of the Dalton Chorale in Manhattan.

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.

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.

Enrico Lagasca is enjoying a career as a soloist and chorister across America with repertoire from Early to Contemporary Music. Regularly sings with the Choir of Trinity Wall Street, Metropolitan Opera Chorus, Choir of St. Ignatius Loyola, Bach Choir of Holy Trinity, Musica Sacra NY, Tenet Vocal Artists, Clarion Music Society, Voices of Ascension, Santa Fe Desert Chorale, Bach Collegium San Diego, Conspirare, Spire, Skylark, Kaleidoscope, & Seraphic Fire. Festival appearances include the Salzburg Festival, Oregon Bach Festival, Virginia Arts Festival, Mostly Mozart Festival, and Bard Summerscape Festival. Discography include with the Philippine Madrigal Singers, ACRONYM, Bach Choir of Holy Trinity, Skylark, Choir of Trinity Wall Street, American Symphony Orchestra, Conspirare, and Santa Fe Desert Chorale. Visit www.enricolasca.com.

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).

CONTINUO

Early music artist **Adam Cockerham** specializes in theorbo, lute and baroque guitar. Beginning his performance career as a classical guitarist, he then gravitated toward historical plucked strings, preferring the collaborative opportunities of chamber music from the 16th, 17th and 18th centuries. As an accompanist and continuo player, Cockerham has performed with numerous ensembles in New York and San Francisco. He founded voice and plucked string duo Jarring Sounds with mezzo-soprano Danielle Reutter-Harrah, and helped form chamber ensemble Voyage Sonique.

Beyond chamber music, Cockerham concentrates on 17th-century Italian opera. He served as assistant conductor for dell'Arte Opera Ensemble's production of Cavalli's *La Calisto* and was involved in numerous modern world premiere performances with companies such as Innsbrucker Festwochen der Alten Musik and Ars Minerva. His early training as a performer of modern music on guitar has led to a sub-specialty of new music for old instruments. Cockerham is a doctoral candidate at the Juilliard School.

Keyboardist and conductor **Jeffrey Grossman** specializes in vital, engaging performances of music of the past, through processes that are intensely collaborative and historically informed. As the artistic director of the acclaimed baroque ensemble the Sebastians, in recent seasons Jeffrey directed concerts including Bach's St. John and St. Matthew Passions and Handel's Messiah from the organ and harpsichord, in collaboration with TENET Vocal Artists. He was musical director for the 2019 Boston Early Music Festival Young Artists Training Program, where he conducted Handel's *Orlando* from the harpsichord. For thirteen seasons, he toured portions of the rural United States with artists of the Piatigorsky Foundation, performing outreach concerts to underserved communities. Jeffrey can be heard on the Avie, Gothic, Naxos, Albany, Soundspells, and MSR Classics record labels. A native of Detroit, Michigan, he holds degrees from Harvard College, the Juilliard School, and Carnegie Mellon University. Jeffrey teaches performance practice at Yale University. www.jeffreygrossman.com

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