

MUSIC AT ST. PAUL'S



COLUMBIA UNIVERSITY BACH SOCIETY

Kevin Lee, Artistic Director

EST. 1999

*From the Masterworks Series of
the Bach Society of Columbia University:*

A Tale of Two Composers—

Vivaldi's Gloria, KV 589

&

Handel's Foundling Hospital Anthem

6 PM on APRIL 28, 2018

ST. PAUL'S CHAPEL

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Special thanks to:

The Office of the University Chaplain
Staff at St. Paul's Chapel
Department of Music at Columbia University
Music Performance Program at Columbia University
Andre Chan, *program*

Program

I. Gloria, KV 589 (c.1715)

1. Gloria in excelsis Deo
2. Et in Terra Pax
3. Laudamus Te
4. Gratias
5. Domine Deus
6. Domine fili unigenite
7. Domine Deus
8. Qui Tollis
9. Qui sedes ad dexteram
10. Quoniam
11. Cum Sancto Spiritu

A. Vivaldi (1678-1741)

Jessica Gruenstein, *soprano*
Srinidhi Bharadwaj, *soprano*

Emily Hush, *soprano*

Edgar Elliot, *bass*

David Newtown, *bass*

II. "Blessed are They that consider the poor," G.F. Handel (1685-1759)

The Foundling Hospital Anthem, HMV 268 (c.1749)

1. Blessed are They
2. Blessed are They
– They deliver the poor
3. O God, who from the suckling's mouth
4. The Charitable shall be had
5. Comfort them, O Lord
6. The People will Tell of Their Wisdom
7. Hallelujah

Andre Chan, *tenor*

Emily Hush, *soprano*

Srinidhi Bharadwaj, *alto*

Emily Hush, *soprano*

Emma Hoffman, *alto*

Andre Chan, *tenor*

Jessica Gruenstein, *soprano*
Iyobosa Bello-Asemota, *soprano*

Text and Translations

Gloria, KV 589 (c.1715)

A. Vivaldi (1678-1741)

1. Gloria in excelsis Deo. Glory to God in the highest.
2. Et in terra pax
hominibus bonae voluntatis. And peace on Earth
to all people of good will.
3. Laudamus te, Benedicimus te,
Adoramus te, Glorificamus te. We praise Thee, We bless Thee,
We adore Thee, We glorify Thee.
4. Gratias agimus tibi
propter magnam gloriam tuam. We give Thee thanks
for Thy great glory.
5. Domine Deus, rex coelestis,
Deus, Pater omnipotens. Lord God, Heavenly King,
God, all-powerful Father.
6. Domine fili unigenite,
Jesu Christe. Lord the Only-Begotten Son
Jesus Christ.
7. Domine Deus, Agnus Dei,
Filius Patris. Lord God, Lamb of God,
Son of Father.

- | | |
|--|---|
| 8. Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram. | Thou who bearest the sins of
the world, pity us.
Thou who bearest the sins of
the world, receive our prayer. |
| 9. Qui sedes ad dexteram patris,
miserere nobis. | Thou who sittest at the right
hand of the Father, pity us. |
| 10. Quoniam tu solus sanctus,
Tu solus Dominus, tu solus
latissimus, Jesu Christe. | For Thou alone art Holy,
Thou alone the Lord, Thou
alone the highest, Jesus Christ. |
| 11. Cum Sancto Spiritu,
in gloria Dei Patris. Amen. | With the Holy Spirit, in the
Glory of God the Father, Amen. |

“Blessed are They that consider the poor,” **G.F. Handel** (1685-1759)
The Foundling Hospital Anthem, HMV 268 (c.1749)

1. Blessed are They that considereth the poor and needy,
the Lord will deliver them in time of trouble,
the Lord preserve them and comfort them.

2. Blessed are They that consider the poor and needy,
(...)
They deliver the poor that crieth,
the fatherless, and him that hath none to help him.

3. O God, who from the suckling's mouth
Ordaineth early praise:
Of such as worship thee in truth,
Accept the humble lays.
4. The Charitable shall be had in Everlasting Remembrance
and the Good will shine as the brightness of the Firmament.
5. Comfort them, O Lord when they are sick,
make Thou their bed in sickness.
Keep them alive, let them be blessed upon the earth,
And not deliver them unto their foe.
6. The People will Tell of Their Wisdom
and the congregation will shew forth their praise.
Their reward also is with the Lord,
And the care of them is with the Most High.
7. Hallelujah!
For the Lord God omnipotent reigneth,
The kingdom of this world is become
The kingdom of our Lord and of his Christ;
And He shall reign for ever and ever.
King of kings, and Lord of lords,
Hallelujah!

Program Notes

Gloria, KV 589 (c.1715)

A. Vivaldi (1678-1741)

The Italian Baroque composer Antonio Vivaldi is perhaps most famous for his cycle of violin concerti titled *The Four Seasons*; indeed, it is only within the last half-century that his sacred choral music— composed mostly during his tenure at Venice’s female orphanage-music school, the *Ospedale della Pietà*— began to regain some popularity.

Between the two extant settings of the Gloria by Vivaldi (KV 588 and KV 589), the latter, presented here tonight, has gained much more traction than its twin composition. Both written around 1715, they share a lot of similar compositional material: both pieces begin in D major, while the *Cum Sancto Spiritu* fugue movement in the KV 589 is simply a more harmonically-advanced version of that of its predecessor, with more chromatic experimentation. One might think, then, that it is thoroughly unfair to refer to KV 589 as *the Vivaldi Gloria*, banishing its sister to neglect. One possible reason that the KV 588 has historically been overlooked might be that it is somewhat awkward and unwieldy for liturgical purposes: Vivaldi necessitates the performance of *introduzione* (introductory motets, sung by a solo soprano) before KV 588. In terms of a concert program however, both Vivaldian settings of the Gloria are perfectly suited for performance beyond liturgy. Hence, whether by practice or chance (as things often are in history), one Vivaldi Gloria has managed to overshadow the other— perhaps, in the near future, a performance of the “lesser” Gloria is due.

~*Andre Chan*

“Blessed are They that consider the poor,” G.F. Handel (1685-1759)
The Foundling Hospital Anthem, HMV 268 (c.1749)

While Vivaldi composed for his hometown orphanage in Venice in 1710's, his contemporary Georg Friedrich Händel (later Anglicized as George Frederick Handel) composed for a similar institution, the Foundling Hospital, in his home-away-from-home London, where he gained celebrity status in his lifetime for his royal commissions and opera and oratorios. Even to this day, the German-born Händel's compositions like *Zadok the Priest* and the oratorio *Messiah* remain hugely well-known and popular in British culture.

The latter piece, the *Messiah*, is deeply connected to *The Foundling Hospital Anthem* and to the Hospital itself. Besides the fact that they both share the same final Hallelujah chorus, Händel employed these two pieces on different occasions for the charity of this then fairly new establishment. The composer's association with the Hospital, noted famous Händel scholar Daniel Burrows, began in 1749 with a charity concert for raising funds to complete the building of a new chapel for the orphanage: the performance took place in that unfinished chapel, which still lacked glass on the windows. On the program of that performance was *The Foundling Hospital Anthem* newly composed for this occasion, with Prince and Princess of Wales in attendance. (It has even been suggested that this might be the beginning of the tradition for royalty to stand in the Hallelujah chorus, which is incorporated by Händel into the anthem from his earlier *Messiah*.)

A year later, to celebrate the donation of an organ by Händel himself, a concert featuring the *Messiah* was held at the Chapel, which attracted an audience so big that the Governors of the Hospital decided to repeat the performance the subsequent evening. The Hospital set up an annual performance of the *Messiah* thence onwards and gathered important funds from these concerts. *The Foundling Hospital Anthem*, however, only enjoyed two performances in Händel's lifetime and was subject to numerous revisions, resulting in drastically different editions of the anthem. The first performance in 1749 only had the choral movements 2, 4, 5, and 7, along with an opening *sinfonia* now lost; due to his access to a greater force of soloists (including his friend the renowned *castrato*, Guadagni), Händel made revisions for the 1753 performance, as presented here tonight. A critical edition of this anthem has been in preparation for decades, but still unpublished to this day: tonight's performance is based on the *Händel-Gesellschaft* edition from the 1850's. ~Andre Chan

About the Columbia University Bach Society

Since its founding in 1999 by conductor Ken-David Masur, the Columbia Bach Society has become a major part of musical life at Columbia. Composed of Columbia University students as well as musicians from the greater New York City community, the Bach Society, in past years, has toured Germany, produced and performed numerous operas, given concerts at the 92nd Street Y, the University Club in Manhattan, and St. Paul's Chapel at Columbia University, and released its debut CD. In recent years, the Society has initiated a Masterworks series dedicated to exploring canonic works within the classical literature, produced and performed 3 fully-staged early operas, collaborated with other on-campus arts organizations, and launched a lecture series dedicated to intellectually exploring music within a liberal arts setting. Further, the Society has become a dynamic space for student leadership and a strong community of like-minded peers.

Kevin Lee, Artistic Director



Kevin Lee started his first ensemble at age 16: twenty volunteer musicians from around the Pacific Northwest to raise funds for local charitable organizations in need of help. Since then, he has made a habit of starting grassroots classical ensembles, stressing the need for the arts to engage local communities. He is currently the Artistic Director of the Bach Society of Columbia University, where he has led cultural revitalization efforts, introduced exciting programs of early music masterworks and operas, encouraged student leadership, and grown the ensemble's social media subscriptions by 500%. He is also one of the co-founders of the DaPonte Soloists, an ensemble of young classical musicians dedicated to revitalizing classical music. For his efforts, Kevin has received a front-page article in the Seattle Times, local TV and news attention, awards from local charities, and a public broadcasting feature which was broadcast across the United States. He has given talks on both the East and West coasts regarding classical music and consulted for a few culturally-minded start-ups. A graduate of Columbia University, he is currently working on his doctoral degree at NYU Stern, where he focuses on the sociology of work and organizations.

Orchestra

Violin I

Jason Shu **

Sophia Foppa

Jenny Jin

Amanda Liu

Clara Fernandez Odell

Anne Xie

Violin II

Kelsey Monson *

Jennifer Fang

Paisley Smith

Jacqueline Wang

Meiyouka Yao

Viola

Rebecca Stephen *

Javier Cattle

Cello

Kiran Singh-Smith *

Evan Caplinger

Lucie Le Blanc

Olivia Loomis

Ariella Napoli

Nicole Sim

Double Bass

Aaron Gillespie *

Flute

Madelyn Baker

Annie Nikunen

Oboe

William Wang

Clarinet

Arnold Zahn

Ji Lin Ye

Bassoon

Hannah Wang

Choir

Soprano

Iyobosa Bello-Asemota

Jessica Gruenstein

Emily Hush

Tenor

Lex Baird

Andre Chan

Remy van Dobben de Bruyn

Erik Helstrom

Alto

Julia Basnage

Srinidhi Bharadwaj

Emma Hoffman

Joanna Le

Juliet Lee

Michelle Lin

Bass

Edgar Elliot

Jonathan Moore

David Newtown

Bela Racz

Artistic Staff

Kevin Lee, *Artistic Director*

Andre Chan, *Assistant Conductor — Director Designate, 2018-19*

Tiffany Huang, *Repetiteur and Vocal Coach*

David Newtown, *Chorus Manager*

Rebecca Stephen, *Orchestra Manager*

Musicians are generally listed in alphabetical order by last name. ** for concertmaster & * for section leader.

(In the absence of ** or *, musicians share leadership equally.)



Office of the University Chaplain
University Chaplain Jewelnel Davis



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