



SACRED MUSIC AT COLUMBIA  
presents

COLUMBIA  
BACH SOCIETY

SPRING 2023 CONCERT

April 29, 2023, 7:30pm

*Artistic Direction by*  
Isaac Parlin (CC '23) and Sofia Ouyang (CC'24)

ARTS  
INITIATIVE  
COLUMBIA UNIVERSITY



# PROGRAM

FRANCIS POULENC

**O Magnum Mysterium** (1952)

DMITRI SHOSTAKOVICH

**First Piano Concerto, Movement II. Lento, Op. 35** (1933)

JONATHAN WANG HOU piano

IGOR STRAVINSKY

**Fanfare for a New Theatre** (1964)

CORINNA SINGER trumpet • BRIAN JIANG trumpet

AIDAN GOLD

**Hard Weather, Movement I. Introduction** (2020) \*World

Premiere\*

JOHANN SEBASTIAN BACH

**“Jesus bleibet meine Freude”** from Cantata BWV 147

SERGEI RACHMANINOFF

**Sacred Choral Concerto**

**“Bogoroditse Dyevo”** from All-Night Vigil, Op. 37

**“Akh ty, Vanka”** from Three Russian Songs, Op. 41

**Adagio** from Symphony No. 2 in E minor, Op. 27

FRANZ LISZT

**“The Entry into Jerusalem”** from Christus, S.3

BRITT HEWITT soprano • AUDREY NICHOLSON soprano

MADDY MANNING-BI alto • DANIEL KIM tenor

MAX PATEL tenor • DAVID NEWTOWN bass

## **Orchestra Members**

### **Violin I**

Vanessa Yang	BC '25
Hansen Song	CC '26
Cindy Zhu	SEAS '24
Elaine Yixin Lee	CC '23
David Lee	SEAS '25
Katie Jung	BC '25
Krishan Rai	CC '26
Dylan Lee	GS '23
Bryna Patel	BC '24
Pierce Wang	CC '25

### **Violin II**

Sarah Shen	CC '24
Sophie Baum	BC '22
Deena Corkindale	BC '23
Margaret Mushi	CC '23
Ilan Falcon	SEAS '25
Catherine Liu	SPS '23
Cindy Ruan	BC '24
Luca Sakon	BC '23

### **Viola**

Amy Wang	SEAS '24
Mia Diaz	CC '23
Lily Parker	BC '22
Sophia Yanney	BC '25
Claire Schnatterbeck	CC '24

**Cello**

Ding-I Lee	GSAS '23
Andrea Dubbels	CC '24
Suleyman Ahmed	CC '24
Adeline Larsen	BC '24
Mark Ettinger	CC '86

**Double Bass**

Ananya Sahu	BC '23
Andrew Vinther	

**Flute**

Julianne Chin-Drachman	CC '25
Kaylene Morrison	SEAS '24
Amy Stulman	BC '26

**Oboe**

Ruth Lipskar	BC '25
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**Clarinet**

Alex Tang	CC '25
Austin Tao	SEAS '23
Christian Lee	CC '26

**Bass Clarinet**

Jefferson Sheng	CC '24
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**Bassoon**

Gloria Sun	
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**French Horn**

Larry Davis	SEAS '24
Nik Cook	CC '25
Erwin Kim	CC '24

**Trumpet**

Brian Jiang CC '23

Corinna Singer CC '24

**Trombone**

Cameron Grant CC '24

**Percussion**

Aidan Gold

Reid Anthony Metoyer CC '26

**Harp**

Maria Shaughnessy BC '24

**Piano**

Shiv Yajnik CC '25

**Chorus Members****Soprano**

Brigitt Molina-Alvarado BC '26

Donna Sanders CC '23

Yutong Gao GSAS '23

Gloria Robberto GS '24

Julia Holder CC '24

**Alto**

Ava Roche BC '25

Christine Li GSAS '23

Karen Copeland SEAS '23

Maya Saar GS '23

Nitya Nagam CC '25

Riya Gupta BC '24

### **Tenor**

Elliot Parlin	
Frederik Fuchs	CBS '23
Mikey Xie	CC '26
William Tang	CC '23

### **Bass**

Andrew Lee	
Atri Ray	SEAS '25
Phillip Ionkov	CC '26
Chongyuan Hong	CC '24
Abednego Delinois	CC '24

## **Notes on the Program**

### **O Magnum Mysterium (1952)**

FRANCIS POULENC (1899-1963)

The *Quatre Motets pour un temps de Noel* (Four Motets for Christmas) (1952) are representative of the "pious" Poulenc -- the composer who left behind his wit, sarcasm and Les Six-inspired aesthetic to give a sincere voice to his own Catholic faith. Written as counterparts to the earlier *Quatre Motets pour un temps de Penitence* (1939), which were quite solemn in tone, the Christmas motets are of a gentler nature, both musically and thematically. They are light in texture and exude a sense of joyful serenity. Poulenc began these short motets for four-part mixed chorus in November 1951, completing them the following May. Composition took place in Paris, at Provence, and at Poulenc's home, in Noizay.

– Sofia Ouyang

## **Piano Concerto No.1 Mvt.2 Lento, Op. 35 (1933)**

**DMITRI SHOSTAKOVICH (1906–1975)**

The First Piano Concerto was written at the height of Shostakovich's early career. Not yet 30, he had achieved international acclaim from his First Symphony years ago. However, this was also a year before his first denunciation by the USSR authorities due to his opera *Lady Macbeth* in many of Shostakovich's close friends.

Originally conceived as a trumpet concerto, Shostakovich then decided to add the piano, which eventually took the prominent position, and the work became a piano concerto with solo trumpet and string orchestra. The concerto has a humorous, light, and eclectic tone, fusing various musical idioms and quotations, being at times cinematic and at times jazz-like. The second movement is foregrounded by a slow lyrical waltz, with an explosive middle section, and a gorgeous, serene return of the original melody with the muted trumpet.

– Sofia Ouyang

## **JONATHAN WANG HOU (Piano Soloist)**

Pianist-composer Jonathan Wang Hou hails from the San Francisco Bay. A second year at Columbia University, he studies with Shai Wosner at the Juilliard School while pursuing a bachelor's degree in mathematics. Most recently a Donna and Edwin Kornfeld Piano Fellow at the Aspen Music School and Festival's 2021 season and a 2020 U.S. Presidential Scholar nominee, he has spent summers performing at the Mozarteum Salzburg, the Colburn School, the Curtis Institute, and Tanglewood, where he has worked with such artists as Jean-Yves Thibaudet, Jon Nakamatsu, and Nico Muhly. Named a finalist in the 33rd Annual Celia Mendez Beethoven Society Competition and a winner of the 2019 Pacific Musical Society Competition, Wang Hou is as active a soloist as he is collaborator: as an alumnus of the Bay-Area based Young Chamber Musicians program, he has worked with members of the Telegraph Quartet and the American Chamber Players, and has toured with the Menlo Chamber Orchestra.

**Fanfare for a New Theatre (1964)**

IGOR STRAVINSKY (1882–1971)

This composition was written for the opening ceremony of the New York State Theatre as part of Lincoln Center. The fanfare takes approximately 40 seconds to perform and is one of Stravinsky's iconic miniatures. The textures are canonic and capture the composer's late-period practice of the twelve-tone technique. It is widely based on rhythmic patterns and the intervals between the two trumpets are brisk, atonal and uneven.

– Sofia Ouyang

**Hard Weather Mvt.1 Introduction (2020)**

AIDAN GOLD (1997– )

*Hard Weather* is a cycle of ten songs, each setting various parts of the poem *Hard Weather* by Erin Lynch. It explores the melting of glaciers around the world due to climate change, and how this affects the surrounding ecosystems through the eyes of the creatures, both human and non-human, that interact with the glaciers. My parents were avid mountain climbers, and so throughout my childhood they took me on hikes up to the glaciers on Mount Rainier and elsewhere in the Pacific Northwest, and I was always fascinated by the immense scale and interconnectedness of the glaciers and their ecosystem. They expand, contract, grow, and shape the cliffs and alpine landscape around them; their melting serves as the springs of creeks that grow into huge rivers stretching hundreds of miles to the ocean; and these rivers in turn give water and life to the world around them. It is this scale and connectedness that I attempted to evoke in this song cycle.

– Aidan Gold

**AIDAN GOLD (Composer)**

Aidan Gold is a composer, conductor, and percussionist. His music focuses on narrative, theatrical storytelling, and real-time performer interaction. He is fascinated with the idea of music as a social act – a game or ritual that we perform to allow us to communicate and connect with one another, defining, challenging, and expanding our individual and collective



identities. Aidan is currently pursuing a DMA in Composition at the Juilliard School. Aidan's composition mentors include Andrew Norman, Nina Young, and Frank Ticheli. As a conductor, Aidan is passionate about working closely with performers to innovate methods of performance and connections between musicians.

### **“Jesus bleibet meine Freude” from Cantata BWV 147**

JOHANN SEBASTIAN BACH (1685–1750)

This gentle chorale ranks as one of Bach's most famous and recognizable works. The cantata from which it is often extracted, *Herz und Mund und Tat und Leben* (“Heart and Mouth and Deed and Life”) BWV 147, comprises two parts. Bach apparently loved the chorale movement so much that he ended both parts with it, altering only the vocal text. We perform the latter iteration, which is the tenth and final movement of the cantata. Though it is commonly known in English as “Jesu, Joy of Man's Desiring,” I find that a literal translation is more personal and thus more moving: “Jesus Remains My Joy.” Incidentally, the work was written exactly 300 years ago in 1723—its presence in the public consciousness makes this fact hard to believe.

– Isaac Parlin

### **Four Selected Works**

SERGEI RACHMANINOFF (1873–1943)

2023 marks the 150th anniversary of the birth of Sergei Rachmaninoff, one of Russia's greatest composers and generally one of the most celebrated composers of the 19th and 20th centuries. Although Rachmaninoff's music was critically disparaged in the composer's lifetime for its perceived conservatism, today it is beloved for its richness of melody and harmony, its emotional extremes, and its honesty. Rachmaninoff was aware that his naturally Romantic aesthetic had fallen out of favor in the early decades of the 20th Century, with the rise of atonality and the general preference for abstraction across forms of art. “I feel like a ghost wandering in a world grown alien,” wrote the composer. But this did not stop him from creating

the music that he loved, and his personal strength and artistic earnestness ultimately won him the reputation he enjoys today. In this anniversary year of 2023, Rachmaninoff's music is filling the world's concert halls to an unprecedented extent; all-Rachmaninoff programs proliferate in orchestra concerts and piano recitals alike. In February, for example, Carnegie Hall was home to the performance of all five Rachmaninoff piano concertos in one evening. It is Columbia Bach Society's pleasure to partake in this worldwide celebration, especially as Bach was a composer whom Rachmaninoff particularly admired—such admiration is evinced not only by the density of Rachmaninoff's counterpoint (the musical technique most closely associated with Bach's name) but also by his transcriptions of Bach for solo piano.

We begin with two Marian prayer settings for unaccompanied mixed choir. The first is an obscure gem which Rachmaninoff wrote during his student years in 1893, at the age of twenty. The work, *В молитвах, неусыпающую Богородицу* ("O Mother of God Perpetually Praying") is composed of two distinct sections, the first of which has gained some popularity as a stand-alone piece under the title *Sacred Choral Concerto*. Next, we turn to a movement from Rachmaninoff's choral masterpiece *Всенощное бдение* ("All-Night Vigil," but commonly mistranslated as "Vespers"), Op.37. *Богородице Дево* is the sixth movement of the set, and textually equivalent to the Latin *Ave Maria* ("Hail Mary"). It dates from 1915, when Rachmaninoff had reached his peak compositional fluency and mastery, just before he would be forced into permanent exile from Russia by the revolutions of 1917 and his compositional life shattered. The post-1917 Rachmaninoff was a different man and a different musician; after a compositional silence of eight years, during which time he made a living as a concert pianist based in the United States, Rachmaninoff returned to the pen with the Fourth Piano Concerto Op.40 and the Three Russian Songs, Op.41. We perform the second movement of the latter, *Ах ты, Ванька* ("Oh you, Ivan"), scored for altos and orchestra, one of Rachmaninoff's very darkest works. Increasingly violent variations on a simple Russian folk song reflect the bereavement and anger of a spurned lover, culminating in a

cacophony of chromaticism that is exceptional within Rachmaninoff's oeuvre. Finally, we dispel all darkness with the famous Adagio from Symphony No.2, Op.27, written in 1907, a much-adored example of Rachmaninoff's talent for seemingly endless melody and lush orchestration. Though wordless, this movement can be considered the artistic antithesis of "Oh you, Ivan"; it is as close to a spiritual blanket as anything I know in music.

– Isaac Parlin

### **"The Entry Into Jerusalem" from Christus, S.3**

FRANZ LISZT (1811–1886)

Franz Liszt is known today for many things, but—mystifyingly to me—his sacred music is not one of them. In fact, not only was Liszt a practicing Catholic who became so devout in his fifties that he received minor holy orders, but his compositional output includes two multi-hour sacred oratorios, six choral Masses, the monumental cycle *Harmonies poétiques et religieuses* for solo piano, and a plethora of shorter works.

*Christus*, S.3 is Liszt's second oratorio, written between 1862 and 1866. It is a gargantuan work structured in three parts (I. Christmas Oratorio, II. After Epiphany, and III. Passion and Resurrection), each lasting roughly an hour. Like Handel's *Messiah*, the oratorio uses Biblical texts to depict the life of Jesus. Unusually, however, Liszt "compiled a libretto ... [which] present[s] a narrative only indirectly, through the responses of biblical characters to the events of the gospels" (Paul Munson). In "The Entry Into Jerusalem," the final movement of Part II, Jesus' followers cry out as their Lord proceeds into Jerusalem on the back of a donkey five days before his crucifixion. Their shouts of "Hosanna!" vary according to each Gospel (first the account of John is presented, then of Luke, Matthew, and Mark), while the orchestra's hurried figurations convey the bustle of an expectant city as well as of the procession, the waving of Palm fronds, and an air of triumph. The rather sudden appearance of five additional soloists on top of the initial (mezzo-)soprano is followed by a final exclamation from the choir, bringing the work, and our concert, to a joyous close.

– Isaac Parlin

### Text and translation

FRANCIS POULENC

#### **O Magnum Mysterium**

*O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
iacentem in praesepio!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Iesum Christum.*

O great mystery,  
and wonderful sacrament,  
that animals should see the newborn Lord,  
lying in a manger!  
Blessed is the virgin whose womb  
was worthy to bear  
the Lord, Jesus Christ.

AIDAN GOLD

#### **Hard Weather Mvt.1 Introduction**

*Photos show glaciers nearing collapse around the world. Last remaining Pacific glaciers will soon melt away. Greenland's dying ice. Himalayan glaciers exacerbating melt. Researchers investigate dramatic melt of glaciers in Peru. Scientists bid farewell to glaciers lost to climate change. Alaskan glaciers melting 100 times faster than thought. Europe's record heat melted Swiss glaciers. Snowy Mt. Rainier losing its glaciers. Record warm water found in Antarctica. Where to see Earth's dying glaciers.*



*Glaciers: but glaciers work apart from men, exerting their tremendous energies.*

We made hard weather.  
With our bodies. Grew  
Sharp cliffs. Deep nooks.  
Held deeper. Shadows.

*but glaciers work apart from men, exerting their tremendous energies*

JOHANN SEBASTIAN BACH

**“Jesus bleibet meine Freude” from Cantata BWV 147**

Jesus bleibet meine Freude,  
Meines Herzens Trost und Saft,  
Jesus wehret allem Leide,  
Er ist meines Lebens Kraft,  
Meiner Augen Lust und Sonne,  
Meiner Seele Schatz und Wonne;  
Darum lass ich Jesum nicht  
Aus dem Herzen und Gesicht.

*Jesus remains my joy,  
the comfort and life's blood of my heart,  
Jesus defends me against all sorrows,  
he is my life's strength,  
the delight and sun of my eyes  
my soul's treasure and joy;  
therefore I shall not let Jesus go  
from my heart and sight.*

SERGEI RACHMANINOFF

### **Sacred Choral Concerto**

В молитвах неусыпающую Богородицу и в предстательствах мира  
непреложное упование, гроб и умерщвление не удержаста.

*The Mother of God, vigilant in prayer and the immutably reliable  
Intercessor of the world, the grave and death did not hold back.*

### ***Bogoroditse Dyevo from All-Night Vigil***

Богородице Дево, радуйся, благодатная Марие, Господь с Тобою,  
Благословенна Ты в женах и благословен Плод чрева Твоего, яко  
Спаса родила еси душ наших.

*Virgin Mother of God, Mary full of grace, rejoice, the Lord is with you;  
Blessed are you among women, and blessed is the fruit of your womb,  
for you have given birth to the Savior of our souls.*

### **Three Russian Songs, No.2 "Akh tï, Vanka!"**

Ах ты, Ванька, разудала голова, да! Разудалая головушка, Ванька,  
твоя! Сколь далече, отъезжаешь от меня, да на кого ты  
покидаешь, милый друг, меня? Ах, ни на брата, ни на друга  
своего, да! А на свёкра, на злодея, да, Ванька, моего. С кем я  
останусь эту зиму зимовать, да! С кем я буду тёмну ночку, Ванька,  
коротать?

*Oh you, Vanka, your head has gone mad, yes! That mad little head of  
yours, Vanka! How far are you going away from me, and for whom are  
you abandoning me, my dear friend? Oh, neither for your brother nor  
for your friend, yes! But for my father-in-law, for my enemy, yes,  
Vanka. With whom will I stay this winter, yes! With whom will I  
while away the dark night, Vanka?*

FRANZ LISZT

**Christus S.3, X: "The Entry into Jerusalem"**

Hosanna, qui venit in nomine Domini, rex Israel.

*Hosanna, [blessed] is he who comes in the name of the Lord, the King of Israel. (John 12:13)*

Benedictus qui venit rex in nomine Domini.

Pax in coelo, et gloria in excelsis!

*Blessed is the king who comes in the name of the Lord.*

*Peace in heaven, and glory in the highest! (Luke 19:38)*

Hosanna filio David,

Benedictus qui venit in nomine Domini,

Hosanna in excelsis!

*Hosanna to the son of David,*

*Blessed is he who comes in the name of the Lord,*

*Hosanna in the highest. (Matthew 21:9)*

Benedictum quod venit regnum patris nostri David.

Hosanna in Altissimis!

*Blessed is the coming kingdom of our father David.*

*Hosanna in the highest! (Mark 11:10).*

**Special thanks to our 2022-2023 Bach Society Board!**

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