

Saturday Evening, February 17, 2018, at 7:30

The Juilliard School

presents

# Handel in Rome

Juilliard415 and Vox Luminis

Elizabeth Blumenstock, *Concertmaster*

Lionel Meunier, *Artistic Director, Vox Luminis*

Sarah Jane Kenner, *Violin*

Anneliese Klenetsky, *Soprano*

GEORGE FRIDERIC HANDEL (1685–1759) ***Nisi Dominus, HWV 238***

Nisi Dominus

Vanum est vobis

Cum dederit dilectis

Sicut sagittae

Beatus vir

Gloria Patri

HANDEL **Violin Concerto in B-flat major, HWV 288**

Andante

Adagio

Allegro

SARAH JANE KENNER, *Violin*

*Intermission*

Juilliard's full-scholarship Historical Performance program was established and endowed in 2009 by the generous support of Bruce and Suzie Kovner.

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

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Alice Tully Hall

*Please make certain that all electronic devices are turned off during the performance.*

HANDEL ***Laudate pueri Dominum, HWV 237***

Laudate pueri  
Sit nomen Domini  
A solis ortu  
Excelsus super omnes  
Quis sicut Dominus  
Suscitans a terra inopem  
Qui habitare facit  
Gloria Patri  
ANNELIESE KLENETSKY, *Soprano*

HANDEL ***Dixit Dominus, HWV 232***

Dixit Dominus  
Virgam virtutis  
Tecum principium  
Juravit Dominus  
Tu es sacerdos in aeternum  
Dominus a dextris tuis  
Judicabit in nationibus  
De torrente in via bibet  
Gloria Patri

*Performance time: approximately 1 hour, 40 minutes, including one intermission*

Vox Luminis is grateful for the support from Wallonie-Bruxelles International for their U.S. tour and is represented exclusively in North America by Alliance Artist Management, 5030 Broadway, Suite 812, New York, NY 10034

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## Notes on the Program

by James M. Keller

GEORGE FRIDERIC HANDEL

*Born February 23, 1685, in Halle, Saxony (Germany)*

*Died April 14, 1759, in London, England*

Not much is known with certainty about Handel's formative years. His father, a respected barber-surgeon, was 63 years old when George was born. (He was baptized under the name Georg Friederich Händel, but he later adopted an anglicized version of his name, George Frideric Handel, which is generally used today in English-speaking lands.) The father decided that the son should study law and therefore did not encourage Handel's early inclinations

toward music. Our composer nonetheless smuggled a small clavichord into the family's attic and developed privately into an accomplished keyboard player. Once his talent became publicly known, the duke of Saxe-Weissenfels urged Handel Sr. to allow the gifted son to study music properly. Handel refined his abilities under the tutelage of a church organist in his native city, acquiring skill not only as a keyboard player but also as a violinist and in such disciplines as harmony, counterpoint, and composition.

When Handel entered Halle University in 1702, he apparently did so as a law student. Within a month he was back in the organ loft, this time at the local Calvinist Cathedral, though he was a baptized Lutheran. A year later, in 1703, he left for the musical capital of Hamburg, where he

befriended Georg Phillip Telemann (then still a student) and gained a position in the municipal opera house, initially as a second violinist, later as a harpsichordist. He visited the aging Dieterich Buxtehude in nearby Lübeck but somehow managed to miss meeting Johann Sebastian Bach, his exact contemporary, not only in those early years but, indeed, at any point in his life.

By 1706, at the age of 21, he was off to Italy, a magnet for any composer at the turn of the 18th century. It was his base of operations from late 1706 through early 1710, during which span he spent time in Florence, Rome, Venice, and Naples. He arrived in Rome at the beginning of 1707, and that is where we encounter him in this concert. It was an exciting place to be, a city of some 125,000 residents encompassing, on one hand, desperate poverty and rampant crime and, on the other, fantastic wealth that extended to a plethora of aristocratic palaces and the unbelievable splendor of the Vatican. Handel (or "Endel," as Italian sources sometimes identified him, doing their best phonetically) was welcomed into the cultural circles of four highly placed personages in particular: Cardinal Pietro Ottoboni (whose *maestro di concerto* was Arcangelo Corelli), Cardinal Benedetto Pamphilj (or Pamphili, or Panfili), Cardinal Carlo Colonna, and the Marchese (Marquis) Francesco Maria Ruspoli. He became acquainted with such musical eminences as Corelli, Alessandro Scarlatti, and Domenico Scarlatti (visiting from Madrid), and was thoroughly exposed to the latest trends in church composition as well as the new concerto grosso techniques of Corelli, Torelli, and Vivaldi. Handel left Italy in February 1710, worked for a while in Hanover, and in August 1710 traveled for the first time to England, where he would soon settle for the remainder of his illustrious career.

Nearly all of Handel's Latin church music dates from 1707, when he was living in Rome surrounded by ecclesiastical personages. His motet *Nisi Dominus* (HWV 238) and *Laudate pueri Dominum* (HWV 237) were almost certainly written for the Feast of Our Lady of Mount Carmel (Madonna del Carmine) at the Church of Santa Maria di Monte Santo in Rome, which was celebrated through a Vespers service on July 15, 1707, a Mass on July 16, and another Vespers later on July 16. Cardinal Colonna and Marchese Ruspoli were major patrons of the Carmelite order, and the former was especially active underwriting special music for the order's festivities. The motet *Dixit Dominus* (HWV 232) probably relates to the same ceremonies, but its association is less certain. Handel composed it in April 1707, perhaps for a separate occasion; but, even in that case, it seems likely that it may have also been performed, if not premiered, at the Carmelite celebration. Each of the Vespers services required the singing of five psalms; lavish settings (such as the 1707 feast) would include polyphonic psalm settings, while more modest venues might realize them at least mostly through chant. Handel's extant psalm settings line up remarkably well with the musical exigencies of the 1707 Carmelite services, where they likely would have been intermingled with settings by other composers.

Handel had an extraordinary ability to absorb disparate regional styles and refract them through the distinctive prism of his personal voice. An Italianate sound certainly informs all the pieces on this program, yet they also sound very much like Handel, memorable in rhythmic and melodic outlines, imaginative in deployment of voices and instruments, filled with specific character and musical surprise. The three motets require different forces. *Nisi*

*Dominus*, a setting of Psalm 127 (or 126 in the Vulgate numbering) is scored for three vocal soloists (contralto, tenor, and bass), chorus, strings (including solo violin in one aria), with basso continuo. Handel signed off on the piece on July 8, 1707. The work's final doxology was thought destroyed in a fire in the 19th century, but it is now widely believed that the doxology setting intended for this work is one Handel composed that expands the texture to a double chorus and double string orchestra.

*Laudate pueri* (Psalm 113; Vulgate 112) is for strings plus two oboes (which operate as an independent instrumental family rather than just doubling the violins), a four-part chorus, and a florid solo soprano part, in addition to basso continuo. This work was completed on July 13—really down to the deadline. *Dixit Dominus* (Psalm 110; Vulgate 109) is the most imposing of these motets, and although it was composed three months prior to the Carmelite celebrations (it is said to be Handel's earliest surviving manuscript that can be definitively dated), it would have been a perfect choice to launch the Second Vespers (the spot where the *Dixit Dominus* text falls), which characteristically began with a particularly elaborate musical selection. Here Handel requires five soloists (two sopranos, contralto, tenor, and bass), five-part chorus, strings, and basso continuo, which are woven into a sequence of constantly varying textures.

Handel's autograph of the Violin Concerto in B-flat major comes down to us in a

manuscript titled *Sonata a 5*, scored for solo violin, two oboes (easily doubled with "orchestral" violins), viola, and basso continuo. This work has obscure origins. It was quite possibly written in Italy, perhaps in Florence or Venice in 1706 or 1707, perhaps in Rome. Though the piece is rarely heard in this form, its first movement may sound familiar. Handel, an inveterate recycler of his compositions, also employed it in his Oboe Concerto "No. 2" in B-flat major (perhaps a spurious work), in his *Chandos* Anthem No. 5 (1717–18), in the first of his 7 Sonatas for 2 Violins (or German Flutes), Op. 5 (published in 1739), and, in developed form, in the oratorio *Belshazzar* (1745). Such self-borrowing was common in Handel's vocal music, too. *The Dixit Dominus*, for example, furnished music he later used in his oratorio *Deborah* (1733), and the *Qui habitare fecit* movement in *Laudate pueri* invites us to think ahead to the famous aria "Oh, had I Jubal's lyre" in his oratorio *Joshua* (1748). Repurposing of that sort was common among many late-Baroque composers, but in Handel's case, it is remarkable how easily music penned during his journeyman years in Italy could be fit into the pieces he composed many years later—a reflection of the exceptional mastery he had already achieved as an emerging composer in his early 20s.

*James M. Keller is program annotator of the New York Philharmonic (The Leni and Peter May Chair) and the San Francisco Symphony, and is the author of the book Chamber Music: A Listener's Guide (Oxford University Press).*

## Texts and Translations

### ***Nisi Dominus***

Text: Psalm 127 (126)

Soloists and Chorus

*Nisi Dominus aedificaverit domum, in  
vanum  
laboraverunt qui aedificant eam.  
Nisi Dominus custodierit civitatem, frustra  
vigilat qui  
custodit eam.*

Except the Lord build the house:  
their labor is but lost that build it  
Except the Lord keep the city:  
the watchman waketh but in vain.

Tenor Aria

*Vanum est vobis ante lucem surgere,  
surgite postquam sederitis,  
qui manducatis panem doloris.*

It is but lost labor that ye haste to rise up  
early,  
and so late take rest,  
and eat the bread of carefulness.

Countertenor Aria

*Cum dederit dilectis suis somnum:  
ecce haereditas Domini,  
Filii, merces fructus ventris.*

For so he giveth his beloved sleep.  
Lo, children and the fruit of the womb:  
are an heritage and gift that cometh of  
the Lord.

Bass Aria

*Sicut sagittae in manu potentis:  
ita Filii excussorum.*

Like as the arrows in the hand of the giant:  
even so are the young children.

Tenor Aria

*Beatus vir qui implevit desiderium suum  
ex ipsis,  
non confundetur cum loquetur inimicis  
suis in porta.*

Happy is the man that hath his quiver full  
of them:  
they shall not be ashamed when they  
speak with their enemies in the gate.

Chorus

*Gloria Patri, et Filio,  
et Spiritui Sando,  
Sicut erat in principia, et nunc, et semper,  
et in saecula saeculorum. Amen.*

Glory be to the Father, and to the Son,  
and to the Holy Ghost:  
As it was in the beginning is now, and forever:  
world without end. Amen.

### ***Laudate pueri Dominum***

Text: Psalm 113 (112)

*Laudate pueri Dominum  
Laudate nomen Domini.*

Praise, o ye servants of the Lord,  
Praise the name of the Lord.

# Juilliard

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*Sit nomen Domini benedictum ex hoc  
nunc et usque in saeculum.*

Blessed be the name of the Lord  
From this time forth and for evermore.

*A solis ortu usque ad occasum*

From the rising of the sun unto the going  
down

*laudabile nomen Domini.*

Of the same the Lord's name is to be  
praised.

*Excelsus super omnes gentes Dominus  
et super coelos gloria ejus.*

The Lord is high above all nations,  
And his glory above the heavens.

*Quis sicut Dominus Deus noster,  
qui in altis habitat,  
et humilia  
respicit in coelo  
et in terra?*

Who is like unto the Lord our God,  
Who dwells on high?  
Who humbles himself  
to behold the works in heaven,  
and on the earth?

*Suscitans a terra inopem,  
et de stercore erigens pauperem;  
Ut collecet eum cum principibus,  
cum principibus populi sui.*

He raises up the poor out of the dust,  
and lifts the needy out of the dunghill;  
that he may set him with princes,  
even with the princes of his people.

*Qui habitare facit sterilem in domo,  
matrem filiorum laetantem.*

He makes the barren woman to keep house,  
and to be a joyful mother of children.

*Gloria Patri, et Filio,  
et Spiritui Sando,  
Sicut erat in principia, et nunc, et semper,  
et in saecula saeculorum. Amen.*

Glory be to the Father, and to the Son,  
and to the Holy Ghost:  
As it was in the beginning is now, and forever:  
world without end. Amen.

## **Dixit Dominus**

Text: Psalm 110 (109)

Chorus

*Dixit Dominus Domino meo:  
sede a dextris meis,  
donec ponam inimicos tuos  
scabellum pedum tuorum.*

The Lord said unto my Lord:  
Sit thou on my right hand,  
until I make thine enemies  
thy footstool.

Alto Aria

*Virgam virtutis tuae emittet  
Dominus ex sion:  
dominare in medio  
inimicorum tuorum.*

The Lord shall send the rod of  
thy power out of Sion:  
be thou ruler,  
even in the midst among thine enemies.

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## Soprano Aria

*Tecun, principium  
in die virtutis tuae  
in splendoribus sanctorum:  
ex utero ante luciferum  
genui te.*

In the day of thy power  
shall the people offer thee free will offerings  
with an holy worship.  
The dew of thy birth is of the womb  
of the morning.

## Chorus

*Juravit Dominus,  
et non poenitebit eum.*

The Lord swore,  
and will not repent:

## Chorus

*Tu es sacerdos in aeternum,  
secundum ordinem Melchisedech.*

Thou art a priest for ever  
after the order of Melchisedech.

## Chorus and Soloists

*Dominus a dextris tuis confregit  
in die irae suae reges.*

The Lord upon thy right hand,  
shall wound even kings in the day of his  
wrath.

## Chorus

*Judicabit in nationibus, i  
implebit ruinas;  
conquassabit capita  
in terra multorum.*

He shall judge the nations,  
fill the places with destruction,  
and shatter the skulls  
in many lands.

## Soprano Duet and Chorus

*De torrente in via bibet:  
propterea exaltabit caput.*

He shall drink of the brook in the way,  
therefore shall he lift up his head.

## Chorus

*Gloria Patri, et Filio,  
et Spiritui Sando,  
Sicut erat in principia, et nunc, et semper,  
et in saecula saeculorum. Amen.*

Glory be to the Father, and to the Son,  
and to the Holy Ghost:  
As it was in the beginning is now, and forever:  
world without end. Amen.

## Meet the Artists



**Elizabeth  
Blumenstock**

Elizabeth Blumenstock is a long time concertmaster, soloist, and leader of the San Francisco Bay Area's Philharmonia Baroque and American Bach Soloists, concertmaster of the International Handel Festival in Göttingen, Germany, and artistic director of the Corona del Mar Baroque Music Festival. Her devotion to playing chamber music has led to her work with accomplished smaller ensembles including Musica Pacifica, Galax Quartet, Ensemble Mirable, Live Oak Baroque, and Voices of Music. Ms. Blumenstock joined the faculty of Juilliard's Historical Performance program last year and also teaches at the San Francisco Conservatory of Music, American Bach Soloists' summer Festival and Academy, International Baroque Institute at Longy, and the Valley of the Moon Music Festival. She plays a 1660 Andrea Guarneri violin built in Cremona, Italy, on generous loan to her from the Philharmonia Baroque Period Instrument Trust.



**Lionel Meunier**

Lionel Meunier is musician and singer, and founder of Vox Luminis, early music vocal ensemble (2004). He is conductor and artistic director for Vox Luminis and

ensures its international reputation. Being passionate about music from a very young age, he started his musical education in the city of Clamecy (France) with the trumpet, recorder, and solfège. Mr. Meunier then continued his studies at Institut Supérieur de Musique et de Pédagogie (the Superior Institute of Music and Pedagogy) in Namur where he earned his degree in recorder with great distinction. He took classes from Tatiana Babut du Marès and Hugo Reyne and master classes with Jean Tubéry. He then focused his attention on vocal studies with Rita Dams and Peter Kooij at the Royal Conservatory of the Hague. At the same time he started a career as a concert musician and was soon in great demand as a soloist and joined leading ensembles including the Collegium Vocale Ghent (Herreweghe), World Youth Choir, Arslys Bourgogne (Cao), Amsterdam Baroque Choir (Koopmann), the Chamber Choir of Namur, the Favoriti de la Fenice (Tubéry), the Soloists of the Chamber Choir of Namur, Cappella Pratensis (Bull), and the soloists of the Dutch Bach Vereniging (Van Veldhoven). Over the past two years Mr. Meunier has been increasingly in demand from many ensembles throughout Europe as coach, conductor, and artistic leader. His passionate yet thoughtful approach to the early music and a cappella repertoire, combined with the understanding of and respect for the singers, has allowed him to achieve progressively higher standards. Moreover, he is jury member for many international festivals and competitions. In 2013 he was given the title of Namur Person of the Year for Culture. Along with Vox Luminis, he regularly offers master classes, coaching sessions, and conferences on the repertoire from the end of the Renaissance period and the Baroque period.





**Sarah Jane Kenner**

A native of New Rochelle, New York, violinist Sarah Jane Kenner began her baroque violin studies with Leah Nelson and is a graduate diploma candidate at Juilliard studying with Cynthia Roberts and Elizabeth Blumenstock. As a member of Juilliard415, she has been concertmaster and principal second violin, performed as a concertino soloist, and toured the U.S., Holland, India, and New Zealand. She has also been concertmaster of the Manhattan School of Music Chamber Sinfonia and the Texas Music Festival Orchestra, and held principal positions in the Temple University Symphony Orchestra. Ms. Kenner has won competitions on baroque violin at the Manhattan School of Music and at Juilliard. In addition to regular performances with Juilliard415 at Alice Tully Hall, Ms. Kenner has also appeared at Carnegie Hall and David Geffen Hall in New York and at Philadelphia's Kimmel Center. She holds a

B.M. from Temple University's Boyer College of Music where she studied with Hirono Oka, and earned an M.M. from the Manhattan School of Music as a student of Lucie Robert.



**Anneliese Klenetsky**

Soprano Anneliese Klenetsky of Edison, New Jersey, is a first-year master's student at Juilliard where she studies with Sanford Sylvan. Her most recent opera repertoire includes the Governess in Britten's *The Turn of the Screw* at the Chautauqua Institute, Amaranta in Haydn's *La fedeltà premiata*, and Un Pâtre in Ravel's *L'enfant et les sortilèges* at Juilliard. A lover of new music, she most recently premiered Theo Chandler's *Songs for Brooches* with the Juilliard Orchestra at Alice Tully Hall as well as Jake Landau's *Les danseuses de Pigalle* at New York Live Arts. Ms. Klenetsky received her B.M. at Juilliard in 2017. *Allen and Judy Brick Freedman Scholarship, Juilliard Scholarship*

## Juilliard415

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Caroline Weynants

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Alexander Chance  
Jan Kullmann

### Tenors

Robert F. Buckland  
Philippe Froeliger

### Basses

Lionel Meunier  
Sebastian Y. Myrus

## Vox Luminis

Vox Luminis is a Belgian early music ensemble created in 2004 by its artistic director, Lionel Meunier. Today the ensemble performs more than 60 concerts a year, appearing on stages across Europe and around the world. The size and composition of the group depends on the repertoire being performed, but the core of soloists, mostly from the Royal Conservatory of the Hague, is frequently joined by a continuo and additional (orchestral) instrument performers. Its repertoire is essentially Italian, English, and German and spans from the 16th to the 18th centuries. The ensemble's 12 recordings have appeared on the Alpha Classics, Ricercar, Ramée, and Musique en Wallonie labels and have enjoyed international critical acclaim, receiving numerous prizes and awards. Most recently the ensemble has released Handel's *Dixit Diminus* and Bach's *Magnificat*. The ensemble has performed at festivals worldwide, appearing in leading halls including London's Wigmore Hall, Paris' Oratoire du Louvre, Madrid's Auditoria Nacional de Música, Brussels' Centre for Fine Arts and the Flagey Radio House, Gent's Bijloke, Brugge's Concertgebouw, and Lisbon's Belem Cultural Centre. The Muziekgebouw in Amsterdam and the

Tivoli Vredenburg in Utrecht have also welcomed Vox Luminis over recent seasons. Vox Luminis has held residencies at the Abbey of Sainte-Marie-des-Dames, the Centre for Fine Arts in Brussels, the Festival of Early Music in Utrecht, and the Musique et Mémoire Festival. In 2017 England's Aldeburgh Festival hosted the ensemble for the first time and the ensemble participated in many major international events, in particular, a concert at the Philharmonies in Berlin and in Köln, a concert in Arnstadt's Bachkirche, the Thüringer Bachwochen, and the Bachfest Leipzig. Last year Vox Luminis made its debut in the grand Salle Henry Leboeuf in Brussels to inaugurate the beginning of a five-year residence. For the next few years Vox Luminis will be house artists at the Concertgebouw in Brugge. In addition to often working with its own orchestra, Vox Luminis frequently collaborates with other internationally renowned ensembles and orchestras. Collaborations in 2017 included projects with the Franco-Canadian Ensemble Masques and with the Freiburger Barockorchester. Vox Luminis receives support from Federation Wallonia-Brussels, the city of Namur, and Namur Confluent Culture and is recognized by the Art and Life Tours. ([voxluminis.com](http://voxluminis.com))

## Juilliard415

Juilliard's full-scholarship Historical Performance program offers comprehensive study and performance of music from the 17th and 18th centuries on period instruments. Established and endowed in 2009 by the generous support of Bruce and Suzie Kovner, the program is open to candidates for master of music, graduate diploma, and doctor of musical arts degrees. A high-profile concert season of opera, orchestral, and chamber music is augmented by a performance-oriented curriculum that fosters an informed understanding of the many issues unique to period-instrument performance at the level of technical excellence and musical integrity for which Juilliard is renowned. The faculty comprises many of the leading performers and scholars in the field. Frequent collaborations with Juilliard's Ellen and James S.

Marcus Institute for Vocal Arts, the integration of modern instrument majors outside of the Historical Performance program, and national and international tours have introduced new repertoires and increased awareness of historical performance practice at Juilliard and beyond. Alumni of Juilliard Historical Performance are members of many of the leading period-instrument ensembles, including the Portland Baroque Orchestra, Les Arts Florissants, Mercury, and Tafelmusik, they have also launched such new ensembles as the Sebastians, House of Time, New York Baroque Incorporated, and New Vintage Baroque. This summer members of the ensemble return to the Berkeley Early Music Festival, and join the Bach Collegium Japan for a side-by-side performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany.

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# The Augustus Juilliard Society

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