

SACRED MUSIC AT COLUMBIA

FREE CONCERTS FALL–WINTER 2019

TUESDAYS AT 6PM • ST. PAUL'S CHAPEL

SEPTEMBER
10th The Music of Roy Jennings
17th Ariana Cappon, violin
24th *no concert*

OCTOBER
1st Jake Chapman & Jasper Dütz
8th Noemi Gasparini & Steve Long
15th Anne Levitsky, hurdy-gurdy
22nd *no concert*
29th Chamber Music from Juilliard

NOVEMBER
5th *no concert (Election Day)*
12th Fractio Modi
19th Chamber Music from Juilliard

HOLIDAY CONCERTS AT COLUMBIA 🍷 6PM IN ST. PAUL'S CHAPEL

DECEMBER
SATURDAY THE 7TH Columbia Bach Society
TUESDAY THE 10TH Holiday Brass Concert
SATURDAY THE 14TH Yule Ball Gala
& SUNDAY THE 15TH: A Festival of Nine Lessons & Carols

Every Monday at 11:30am in St. Paul's Chapel: Organ meditations by Julian Bennett Holmes

MORE INFO AT religiouslife.columbia.edu

With questions or comments, please email the Sacred Music Coordinator of Columbia University, Julian Bennett Holmes, at jbh2170@columbia.edu.

SACRED MUSIC AT COLUMBIA

How to Tell the Birds from the Flowers
Joseph Trent, baroque flutes, garklein
Vita Wallace, baroque violin
Liz Rudey, artist

Thursday, October 3, 2019: 6pm
Earl Hall, Columbia University

COLUMBIA UNIVERSITY • EARL HALL CENTER

THE ARTWORK

The wood block and linocut prints are from Liz Rudey's series *Endangered Birds of North America*.

Liz Rudey is a ceramic artist who lives in New York City and Hillsdale, New York. She is Professor of Art (ceramics and jewelry) at the Brooklyn Campus of Long Island University. Liz received an EdD, and MA in Art and Education from Teachers College, Columbia University. Most recently, she has exhibited linocuts of endangered birds at the Mulberry Street Library in New York City and with NYC Audubon on Governor's Island, as well as at the Wild Bird Fund on the Upper West Side. Her ongoing project, a clay tile memoir called "In My Mother's House," has been exhibited in galleries in Brooklyn and Manhattan. She has also exhibited her ceramic "Totems" at outdoor sculpture sites in Brooklyn, Columbia County, NY, and Litchfield County, CT.

THE PROGRAM

James Oswald wrote two sets of *Airs for the Seasons*, cataloging 96 pieces depicting plants by their season. Instrumentation is flexible, with a melody line for flute or violin, a basso continuo line, and an optional second treble part.

The full subtitle of *The Bird Fancier's Delight* is "Choice Observations And Directions Concerning the Teaching of all sorts of Singing Birds on the Flagelet and Flute when rightly made as to size and tone, with Lessons properly compos'd within the compass of each Bird, viz. for the Canary-Bird, Linnet, Bull-Finch, Wood-Lark, Black-Bird, Throustill, Nightengale and Starling." The tunes were written by William Hill and published by John Walsh in London, 1717.

THE READINGS

How to Tell the Birds from the Flowers:

A Manual of Florinithology for Beginners, by Robert Williams Wood, 1907

Author's Apology

Not every one is always able
To recognize a vegetable,
For some are guided by tradition,
While others use their intuition,
And even I make no pretense
Of having more than common sense;
Indeed these strange homologies
Are in most flornithologies,
And I have freely drawn upon
The works of Gray and Audubon,
Avoiding though the frequent blunders
Of those who study Nature's wonders.

PROGRAM

The Golden Rod, from *Airs for the Seasons*, Winter James Oswald

1. Pastorale
2. Musette
3. Tempo di Minuetto

The Bird Fancier's Delight, or Choice Observations William Hill
(selections)

Les Ramages Michel Pignolet de Montclair

Pourquoy, doux rossignol Jacques-Martin Hotteterre

Le Rossignol en amour Francois Couperin
Double de Rossignol

The Hawthorne, from *Airs for the Seasons*, Winter Oswald

1. Plaintive, amoroso
2. Allegro
3. Presto

Adagio from the "Goldfinch" concerto, op. 10, no. 3 Antonio Vivaldi