

ORCHESTRA

Stef Creswell, violin 1
Cecilia Archuleta, violin 2
Betty Agent, viola
Page Smith, cello
Steve Schermer, double bass
Dan Williams, oboe
Brian Shaw, trumpet
Dwight Beckmeyer, harpsichord

UUC LOFT CHOIR & FRIENDS

Soprano

Ann Bridges
Margaret Fairfield
Liz Garcia
Carole Jones
Alisan Mehravari
Amy Peer
Emma Pihl
Susan Ritchie
Terry Spinelli
Maria Winkler

Alto

Grace Carlson
Deb Crespin
Sarah Du
Alisan Geisey
Julie Johnson
Nicole Kister
Cally Lindenmier
Michelle Mao
Susan Maughlin Wood
Mackenzie Minehan
Sue Oerkvitz
Suzanne Peterson
Jackie Smith

Tenor

Gary Ackerman
Danny Irwin
Ian Loney
Danny Szydlo

Bass

Steve Ellzey
Andy Jessup
Rick Johnson
Steve Johnson
Charles Robert Stephens
Katie Vitale

The Music Committee, Loft Choir and Music Program staff wish to thank
all of the donors to the Music Fund for their generous donations
in support of the Music Program.

MUSIC SUNDAY AT UNIVERSITY UNITARIAN CHURCH



Vivaldi GLORIA

NOVEMBER 1, 2026



ORDER OF SERVICE

WELCOME AND ANNOUNCEMENTS

PRELUDE *Suscepit Israel (from Magnificat)* by Francesco Durante
Danny Szydlo, tenor; Charles Robert Stephens, bass

CALL TO WORSHIP & CHALICE LIGHTING Rev. Victoria Poling; Aria Curtis

DOXOLOGY #381 & 382 *For all that dwell below the skies /De todos bajo el gran sol*

HYMN #103 *For all the saints (vs. 3, choir only)*

STORY Aria Curtis, Director of Family Ministry

HYMN #414 *As we Leave this Friendly Place*

OFFERTORY *Grosser Herr (from Weihnachts Oratorium)* by J. S. Bach
Charles Robert Stephens, bass; Brian Shaw, trumpet; orchestra

PRAYER & MEDITATION Rev. Victoria Poling

POSTLUDE *Gloria, RV 589, by Antonio Vivaldi (1678–1741)*

1. *Gloria in excelsis deo (Chorus)*
2. *Et in terra pax (Chorus)*
3. *Laudamus te (Sopranos I and II)*
4. *Gratias agimus tibi (Chorus)*
5. *Propter magnam gloria (Chorus)*
6. *Domine Deus (Soprano)*
7. *Domine, Fili unigenite (Chorus)*
8. *Domine Deus, Agnus Dei (Alto and chorus)*
9. *Qui tollis (Chorus)*
10. *Qui sedes ad dexteram Patris (Alto)*
11. *Quoniam tu solus sanctus (Chorus)*
12. *Cum Sancto Spiritu (Chorus)*

LOFT CHOIR and ORCHESTRA
Amy Peer, soprano; Cally Lindenmier, alto
Karen P. Thomas, conductor

Gloria in D, RV589 by Antonio Vivaldi (1678–1741)

Antonio Vivaldi composed this *Gloria* in Venice, probably in 1715, for the choir of the Ospedale della Pietà, an orphanage for girls. The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra. Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the Ospedale, where he spent most of his career, as well as hundreds of instrumental concertos to be played by the girls’ orchestra. This, his most famous choral piece, presents the traditional *Gloria* from the Latin Mass in ten varied cantata-like sections.

Today Vivaldi is one of the most popular of all composers, and the *Gloria* is one of his most famous and often-performed compositions (along with the *Four Seasons*.) For two centuries after his death, the *Gloria* lay undiscovered until the late 1920s, when it was found buried among a pile of forgotten Vivaldi manuscripts. However, it was not performed until September 1939 in Siena in an edition by the composer Alfredo Casella.

Suscepit Israel from *Magnificat* by Francesco Durante (1684–1755)

Durante was an Italian Baroque composer from Naples, renowned as a teacher as well as a composer. His *Magnificat* dates from the first half of the 18th century, about the same time period as Vivaldi’s *Gloria* and Bach’s *Christmas Oratorio*. The *Suscepit Israel* duet for tenor and bass speaks of the deity remembering and helping their people.

Grosser Herr from *Weihnachtsoratorium (Christmas Oratorio), BWV 248*
by J.S. Bach (1685–1750)

Bach composed his *Christmas Oratorio* for the churches of Leipzig, where he served as *Thomaskantor* (Director of Music). The six cantatas that constitute the *Christmas Oratorio* were first performed there during the Christmas season of 1734. For the bass solo, *Grosser Herr*, Bach recycled music he had previously written for a secular tribute to royal members of the House of Saxony. As such, he takes an aria depicting Hercules and turns it into a portrayal of the “mighty” baby in the manger, complete with a heroic trumpet solo.

UUC’s next Music Sunday will be May 2,
when we perform J.S. Bach’s *Jesu, meine Freude*.