This will mark the eleventh time we've ended the year with a performance in the Great Court, and we will once again take advantage of its remarkable acoustics and design by featuring a group of polychoral pieces, along with other pieces specifically chosen for this space.

The *Messe de Nostre Dame* by Guillaume Machaut is studied by every student of music history, as it is the first complete musical setting by one composer of the Ordinary of the Catholic Mass. Written before 1365, in what musicologists define as the medieval period of music, it has no time signature, no barlines, a different type of notation (mensural notation in our edition, although the original would have used something more similar to plainchant notation), and isorhythmic composition techniques. In this period, only the fifth and the octave were considered “consonant” intervals, so the piece starts and ends every section on open fifths. The rhythms in the women’s parts are based on the medieval rhythmic modes and are exceptionally tricky for modern musicians to process.

Polychoral (multiple choirs) music reached its maturity in Venice, at the cathedral of St. Marks, with its widely separated balconies in the late Renaissance period, and our next composer worked in Venice during this period. (That’s St. Marks on the cover of this program.) Andrea Gabrieli, who worked in the mid-1500’s, is not as well known as his nephew, Giovanni Gabrieli, but Andrea was the first major composer to take the Venetian Polychoral style of writing across national boundaries and introduce non-Venetians to effects that can only be produced by putting multiple choirs across from each other and having them sing simultaneously. In this performance, we’ll use a solo quartet in the third of the three choruses.

Johannes Brahms worked in the late Romantic period (late 1800’s) and is universally regarded as one of the greatest composers of all time. He wrote important music in all genres: four major symphonies, piano concerti, many choral works (his *German Requiem* being the best-known), many songs and chamber pieces—the only genre he missed was opera. He was noted as the leader of the “conservative” musical movement, which meant that he believed in writing music that used traditional forms (symphonies with sonata-allegro form, standalone choral works and songs, concerti, piano pieces in traditional forms, etc.). The “progressive” composers of the period, led by Wagner, believed that music could not be objective and needed textual subtexts: music dramas (i.e. opera), symphonic poems which illustrated stories or poems, piano works with descriptive poetic titles and other related pieces. These opus 109 pieces by Brahms were written in 1889 to celebrate Brahms’ becoming a freeman of the city of Hamburg.

The Chamber Singers will next perform works by two 20th century composers, beginning with four of Hindemith’s *Six Chansons*—a famous set of acappella pieces for chamber chorus by one of the most important composers of the mid-20th century. Paul Hindemith was the leading champion of tonal music during the heyday of serial composition, and this set of short pieces demonstrates his extended use of tonality and mastery of choral texture and text-setting.

We’ll follow Hindemith’s songs with four of Poulenc’s *Sept Chansons*. Francis Poulenc was an ideosyncratic Parisian composer of the mid-20th century who wrote music in several genres, but is best-known for his choral music and his *Fauré Requiem* and works for Chorus and Chamber Choir by Machaut, Gabrieli, Brahms, Hindemith, and Poulenc.
Program

Kyrie from “Messe di Nostre Dame”...Guillaume de Machaut (c. 1300-1377)

Deus misereatur nostri a 12 ..................Andrea Gabrieli (1532 or 1533–1585)
Emily Barth, alto
William Kocher, tenor
Doug McCaskey, tenor
Adam Nassani, bass

Fest- und Gedenksprüche, op. 109 .................Johannes Brahms (1833 - 1897)
I. Unsere Väter hofften auf dich
II. Wenn ein starker Gewappneter
III. Wo ist ein so herrlich Volk

University Chorus

from Six Chansons .............................................. Paul Hindemith (1895-1963)
La Biche
Un Cygne
Puisque tout passe
En Hiver

from Sept Chansons ............................................ Francis Poulenc (1899-1963)
La Blanche Neige
À peine défigurée
Belle et Ressemblante
Marie

Chamber Singers

Program Notes  (continued from back cover)

songs. He used a combination of dissonant textures and jazz-influenced harmonies married to virtuosic melodies to create a sound that is unique and often arresting.

Gabriel Fauré's Requiem is one of the great works of the choral repertoire. This beautiful piece was composed in 1888 as a five-movement work; Fauré added the “Offertorium” and “Libera me” sections in 1893. The piece is not a complete setting of the Mass for the Dead—it is instead a collection of appropriate texts chosen by Fauré, and is largely lyrical, rather than dramatic. Fauré uses many extended triadic harmonies, but he also creates traditional melodies, with long, arched phrases in the soprano and supporting chords in the lower voices. We will perform the Requiem this afternoon using organ and harp in place of the chamber orchestra.

Fauré said this about his requiem [translated]: “It has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience. The music of Gounod has been criticized for its overinclination towards human tenderness. But his nature predisposed him to feel this way: religious emotion took this form inside him. Is it not necessary to accept the artist’s nature? As to my Requiem, perhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different.”

Requiem .................................................................Gabriel Fauré (1845–1924)
I. Introit and Kyrie
II. Offertorium
Matthew Prusinski, baritone

III. Sanctus
IV. Pie Jesu
Alexis Wolfer, soprano

V. Agnus Dei
VI. Libera me
Corey Fedorowich, baritone

VII. In paradisum
Madeline Jarzembak, harp
Brian Dilts, keyboard
Steven Powell, conductor
University Chorus
Drexel Chorus
Dr. Steven Powell, director
Stephanie Abruzzo, accompanist

Soprano
Zhengyuan Bi----------------------------- Television Management
Elizabeth Brayman---------------------------- Chemistry
#Gabrielle Emore---------------------------- Chemical Engineering
Erica Fishberg ----------------------------- General Business
Emily Fister ------------------------------- Biological Sciences
Mikaila Gray ------------------------------- Psychology
Helen Guez ------------------------------- Biomedical Engineering
Elizabeth Brayman ------------------------------------------- Chemistry
#Gabrielle Emore-------------------------------Chemical Engineering
Erica Fishberg ----------------------------- General Business
Emily Fister ------------------------------- Biological Sciences
Mikaila Gray ------------------------------- Psychology
Helen Guez ------------------------------- Biomedical Engineering

Alto
#Laura Allan ------------------------------- Materials Science & Engineering
*Emily Barth ------------------------------- Chemical Engineering
#Demi Ferker ------------------------------- Electrical Engineering
Rosie Gugliotta-Kremer ------------------ Fashion Design
#Katie LaVoie ------------------------------- Music Industry
Gabrielle Lewis ---------------------------- Biological Sciences
#Cameryn Richards -------------------------- Graphic Design
Sarah Ritter ------------------------------- Biological Sciences & Psychology
Lauren Shinn ------------------------------- Biological Sciences
Jessica Williams ---------------------------- Nursing

Tenor
#Ben Anderson ------------------------------- Nursing
Joseph Canuso ---------------------------- Construction Management
Joshua Cohen ------------------------------ Civil Engineering
William Kocher ---------------------------- Civil Engineering

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Gabrielle Lewis ---------------------------- Biological Sciences
#Cameryn Richards -------------------------- Graphic Design
Sarah Ritter ------------------------------- Biological Sciences & Psychology
Lauren Shinn ------------------------------- Biological Sciences
Jessica Williams ---------------------------- Nursing

Tenor
#Ben Anderson ------------------------------- Nursing
Joseph Canuso ---------------------------- Construction Management
Joshua Cohen ------------------------------ Civil Engineering
William Kocher ---------------------------- Civil Engineering
Mari Ma ------------------------- Entertainment & Arts Management
•#Doug McCaskey--------------------------------Biological Sciences
Jason Navon ------------------------------------------ Mathematics
#Jonas Newschaffer ----------------------------------- Accounting
Bradley Shaw -------------------------------------- Marketing & Legal Studies

Bass
Michael Annucci ------------------------- Mechanical Engineering
Daniel Carrión ---------------------------- International Area Studies
Austin Dean ------------------------------- Software Engineering
Chris Doblovosky ------------------------ Software Engineering
#Corey Fedorowich -------------------------- Biological Sciences
#Jordan Irvin --------------------------------- Biological Sciences
Greg Monaco ----------------------------------- Music Industry
•Adam Nassani --------------------------- Mechanical Engineering
Matthew Prusinski ------------------------ Health Sciences
#Zachary Renner -------------------------- Engineering Still Deciding
Jonathan Shoup -------------------------------- History & STS
Stephen Zachariah ----------------------- Biomedical Engineering

• Section Leader       # Pi Nu Epsilon Member
Graduating seniors in bold

Chamber Singers

Soprano
Elizabeth Brayman
Lauren Smith
Sharvis Smith
Alexis Wolfer

Alto
Laura Allan
Emily Barth
Demi Ferker
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Tenor
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