Drexel's Department of Performing Arts presents

The University Chorus and Chamber Orchestra

Music of Classical Vienna

Beethoven—Mass in C major
Mozart—Vesperae Solennes de Confessore

Upcoming Performing Arts events:

April 8: Dance/Digital Media Performance Charrette
April 21: The Composer and the Choreographer: New Music for Dance
April 26, 27: Coffee and Jazz concert
    Naturally Sharp (Vocal Jazz Ensemble)
May 9, 10, 11, 12: Drexel Theatre—Grapes of Wrath
May 30, 31, June 1: Drexel Dance Ensemble—Spring concert
June 1, 2: FreshDance—Freshman Dance Ensemble Spring concert
June 1: Gospel Choir—Annual Night of Ministries
June 5: Mediterranean Music Ensemble
June 6: Jazz Orchestra
June 7: Outdoor Music Festival—
    Fusion Band; Guitar, Rock, Percussions Ensembles
June 7: All-College Choir and Drexel String Orchestra
June 9: University Chorus and Chamber Singers—Great Court Concert
June 9: Concert Band

Thanks to:
The Fairmount Chamber Ensemble (visiting artists)
Dr. Wesley Broadnax, Director of Bands at Drexel University.

Sunday, March 17, 2013               3:00 p.m.               Main Auditorium
Program

Vesperae Solennes de Confessore, K. 339.....W.A. Mozart (1756-1791)
1. Dixit Dominus (Psalm 110)
2. Confitebor (Psalm 111)
3. Beatus Vir (Psalm 112)
4. Laudate Pueri (Psalm 113)
5. Laudate Dominum (Psalm 117)
6. Magnificat

Mass in C major...........................Ludwig van Beethoven (1770–1827)
1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Benedictus
6. Agnus Dei

Drexel University Chorus
Fairmount Chamber Ensemble
Rebecca Siler, soprano
Joanna Gates, alto
Perry Brisbon, tenor
Frank Mitchell, bass
Steven Powell, conductor

Chamber Orchestra
Violin I: Taia Harlos (concertmaster)
   Melissa Locati
   Andrea Torain
   Bass: Timothy Raub
   Flutes: Lois Herbine
   Michele Kelly
   Oboes: Terence Belzer
   Stephanie Wilson
   Clarinets: Karen DiSanto
   Christopher DiSanto
   Bassoons: Ping Liang
   Lori Marino
   Trumpets: Steve Heitzer
   Scott Marino
   Horns: Paul Rosenberg
   Joseph Caminiti
   Timpani: David Lee*
   Keyboard: Brian Dilts

Viola: Beth Dzwill
Louise Jaffe
Violas: Beth Dzwill
Louise Jaffe

*students from the Drexel Concert Band

Program Notes

During the period between 1780 and 1820 there was really no question about which city in Europe laid claim to be the “center” of great music on the continent: that city was Vienna. The home of Haydn, Mozart, Beethoven and Schubert was the most important city in the German-speaking world, and there have been few places before or since with such a rich musical scene.

While Mozart ended his life working and living in Vienna, today’s piece was actually composed in Salzburg in 1780, during a time when he was working, unwillingly, for the Archbishop of Salzburg. Mozart was not happy in this job, and made several attempts to resign, each time being told that he would not be let out of his contract. Finally, in 1781, after a public argument with the Archbishop, he was literally kicked out by the archbishop’s steward. Still, the time in Salzburg did include quite a lot of beautiful music, as this setting of the Vespers demonstrates.

Mozart wrote two extended settings of the Vespers, and this one, the Vesperae Solennes de Confessore, K. 339, is the longer and more mature work. It consists of settings of five psalms and the magnificat and uses a slightly reduced orchestra with strings but no violas. The assumption is that the church may not have had viola players available for the scheduled performance, as this was not a common orchestration for Mozart.

Most of the movements of the work are energetic songs of praise, but two movements stand out as stylistically unique: the “Laudate Pueri” and the “Laudate Dominum.” The first of these, “Laudate Pueri,” is a fully-worked out fugue in the older style. Mozart was known to have studied the Bach keyboard fugues and he applies the techniques throughout this setting, using subjects, counter-subjects, inverted subjects and stretto in various places in the piece. The second movement, “Laudate Dominum,” has one of Mozart’s most beautiful melodies, sung initially by the soprano soloist, and then by the full chorus.

Beethoven is known as the greatest symphonist in history, but he did write two settings of the mass: the Missa Solemnis in D and the Mass in C major. The Missa Solemnis is one of his last, and most massive works (at least 160 singers and large orchestra), but the Mass in C major can be performed by more modest forces. He wrote it in 1807 (considered the “middle period” of Beethoven’s output) as a commission by Prince Nikolaus Esterhayz II, the same family that had commissioned Joseph Haydn’s famous set of symphonic masses in the 1790s. While the Prince did not appreciate the work, it has stayed in the repertoire for the past 200 years and it demonstrates many of Beethoven’s gifts: dramatic text setting, sudden shifts with dynamic changes and great rhythmic energy.

Beethoven makes the texts his own, often using tempi that are quite unusual: an Andante for the Benedictus (usually set as a very slow movement), an Adagio for the Sanctus (rarely set to a tempo as slow as Beethoven’s) and an Allegro for the Dona Nobis Pacem (typically set to a slow tempo—although Haydn famously set his “dona’s” at a fast tempo with the explanation that “thinking about God makes me happy.”) Here, Beethoven makes a particularly elegant turn at the very end of the piece, with a return of the opening music from the Mass.
Soprano

• Samantha Andrel —— Music Industry
Christine Bosch —— Sociology
Elizabeth Brayman —— Chemistry
Melissa Compere —— Communications
Betina Dalope —— Business Administration
Charlotte DiGiorgio —— Architecture
Victoria Fiorenza —— Nursing
Rachel Haas —— Music Industry
Abbie McGee —— Nursing
Luisa Palmese —— Chemical Engineering
#Elizabeth Plowman —— Electrical Engineering
Juliana Quazi —— Math
Natalie Reale —— Business Administration
Noy Reuveni —— Business Administration
#Johanna Mikitka Simon —— Architectural & Civil Engineering
Kayla Speedy —— Fashion Design
Victoria Tielebein —— Physics
Alexis Wolfer —— Business Administration
Nicole Zusman —— Music Industry

Alto

#Laura Allan —— Materials Sci and Engineering
#Emily Barth —— Chemical Engineering
Katherine Berman —— Biological Sciences
Poonam Bhavsar —— Biological Sciences
Christina Burbelo —— Interior Design
#Meghan Cash —— Environmental Engineering
Charlotte Dow —— Screenwriting & Playwriting
Cathlene Farnelli —— Architectural Engineering
Emily Fister —— Biological Sciences
Annia Jasper —— Music Industry
Jacquelyn Kane —— Business Administration
Emily Lantz —— Entertainment & Arts Management
Katie LaVoie —— Music Industry
Kaitlyn Mills —— Entertainment & Arts Management
Veronica Moscoso —— Psychology
Elena Nogara —— Interior Design
• Eryn Park —— Design & Merchandising
Pritika Ramesh —— Music Industry

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Ben Anderson ........................................... Psychology
Joshua Cohen ........................................... Civil Engineering
Vincent DeGrandchamp ................................. Biological Sciences
Joseph Juhase ........................................... Entertainment & Arts Management
Joseph Kendall ........................................ Electrical Engineering
Doug McCaskey ......................................... Biological Sciences
Jonas Newschaffer ...................................... Engineering Technology
Connor Quigley ........................................ Business Administration
• Brett Rodgers ........................................... Music Industry
Bradley Shaw ........................................... Business Administration
George Slavin ........................................... Computer Engineering

Bass
Michael Annucci ......................................... Mechanical Engineering
Justin Bendigo .......................................... Biomedical Engineering
Brett Cohen ..............................................
• Colin Eggert-Crowe ................................... Mechanical Engineering
# Corey Fedorowich .................................. Biological Sciences
Terry Foley .............................................. Business Administration
Marcus Kunkle .......................................... Biological Sciences
Adam Lynn ............................................... English
Ian McCann ............................................. Business Administration
Mark Minori ............................................. Business Administration
Adam Nassani ........................................... Mechanical Engineering
Sanjeev Oommen ........................................ Mechanical Engineering
Matthew Prusinski ..................................... Biomedical Engineering
Kevin Receveur ........................................ Electrical Engineering
Jonathan Shoup ......................................... Environmental Engineering
Ted Swanson ............................................ Still Deciding
Joshua Van Heest ....................................... Engineering
# Michael Zimmermann ................................ Business Administration

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• Section Leader   # Pi Nu Epsilon Member
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