The Division of Music, Theatre and Dance presents

Drexel Chorus
Dr. Steven Powell, director

Soprano
Sarah Cohen
Maira DeJesus
Lori Edelman
Jenny Gibson
Nicole Herring
Melany Hunt
Amy Kobylarz
Anne Marie Lucas
Maggie Olszewska
Lisa Pomper
Megan A. Seely
Christa Steltz
Rosey Ware

Alto
Colleen Bodnar
Mayen L. Davis
Corrina Hartman
Sarah Holtz
Wendy Humphrey
Paula Katz
Rachel Kuhns
Lauren Levy
Jo Ann Orlando
Carolyn Robertson
Tami Sharp

Tenor
Michael Bassett
Giovanni Cipolla
Scott Clinton
LeMar Davidson
Joe Fort
Dan Ritchey
Erik P. Sojkja
Brian C. Stoudt
Antoine R. Watts
Jason Wetherill

Bass
Joséph Haydn

Lord Nelson Mass

Christine D’Amico DeVault, Guest Soprano
Steven Powell, Conductor

Sunday, March 12, 1995 3:00 p.m.  Mandell Theater
**Program**

_Domine ad adjuvandum me festina_. Antonio Vivaldi (1678-1741)

1. Double Choir
2. Aria
   - Christine D’Amico DeVault, soprano
3. Combined Choir
   - Chris Wendt, keyboard

**University Chorus**

**String Ensemble**

**Fairmount Quartet**

**Intermission**

_Missa in angustiis_ (Nelson Mass) .......... Joseph Haydn (1732-1809)

1. Kyrie
   - Christine D’Amico DeVault, sop.
   - Wendy Humphrey, alto
   - Joshua Browns, ten.
   - Antoine R. Watts, bass

2. Gloria
   - Christine D’Amico DeVault, sop.
   - Nicole Herring, sop.
   - Tami Sharp, alto
   - David Sharp, ten.
   - Erik Sojka, bass

3. Qui tollis
   - Jenny Gibson, sop.
   - Giovanni Cipolla, bass

4. Quoniam tu solus
   - Christine D’Amico DeVault, sop.
   - Christa Steltz, sop.
   - Tami Sharp, alto
   - David Sharp, ten.
   - LeMar Davidson, bass

5. Credo

6. Et incarnatus
   - Melany Hunt, sop.
   - Anne Marie Lucas, alto
   - Joe Rutkowski, ten.
   - Antoine R. Watts, bass

7. Et resurrexit
   - Christine D’Amico DeVault, sop.

8. Sanctus

9. Benedictus
   - Christine D’Amico DeVault, sop.
   - Wendy Humphrey, alto
   - Joshua Browns, ten.
   - Erik Sojka, bass

10. Agnus Dei
    - Jenny Gibson, sop.
    - Wendy Humphrey, alto
    - Joe Rutkowski, ten.
    - Antoine R. Watts, bass

11. Dona nobis pacem

**University Chorus**

**Chamber Orchestra**

**Program notes**

Antonio Vivaldi was one of the “Big 3” composers of the late Baroque (Bach, Handel, Vivaldi), and could be considered the most progressive of the group. His music points clearly toward the more homophonic style of the coming Classical period, with few intricate fugues and clear melodies in the upper voices. The “Red Priest,” as he was called, spent most of his life composing at a girl’s school in Venice, so it is no surprise that he adopted the Venetian custom of writing works for double chorus first begun 150 years earlier.

The centerpiece of this afternoon’s concert is Josef Haydn’s _Missa in angustiis_ (“mass in time of fear”), universally known as the “Nelson Mass.” This work was written over a six-week period in the summer of 1798, when the monarchies of Europe were absolutely terrorized by the word of Bonaparte’s fleet escaping the British blockade. The French general’s victories over the armies of the surrounding monarchies had already made him the most powerful man in Europe, and the prospect of his gaining control over the Mediterranean as well had the noblemen seeing visions of the guillotine. When Admiral Nelson cornered the French fleet near Alexandria and blew it to pieces, the rest of Europe breathed a sigh of relief, and Haydn dedicated the mass to the Admiral.

No less an authority than H.C. Robbins Landon—universally regarded as the most important Haydn scholar of this century—has described the Nelson Mass as “arguably Haydn’s greatest single composition.” This is quite a statement, since Haydn wrote 104 symphonies, six symphonic masses (of which this is one), _The Creation_ and _The Seasons_, two of the finest oratorios ever written, and hundreds of chamber works—all works that Robbins Landon had personally seen and catalogued.

The unusual orchestration of this work—strings, three trumpets, timpani and organ (no woodwinds or low brass)—provides a stark, angular quality to the work. Normally, the mass is set in five movements in musical settings, but in this symphonic mass, Haydn breaks the _Gloria_ and _Credo_ into smaller movements to extend the composition.