

The Department of Performing Arts Presents...

UNIVERSITY
CHORUS
and CHAMBER
SINGERS

Winter Concert: *I Know I Should*

Sunday,
March 17th, 2024
1:00PM

Great Court in Main Building
3141 Chestnut Street,
Philadelphia, PA



DREXEL UNIVERSITY

Music

Antoinette Westphal College of Media Arts & Design

Letter from the Department

Welcome to this concert presentation by the Music Program in the Department of Performing Arts. We are delighted to have the wonderful support of great families and friends. A very special welcome goes out to our visitors from the community who may not have any affiliation to our students, and simply come to hear spectacular musical performances by these talented student musicians. We hope everyone in our audience is pleased with the musical selections; and proud of the achievement of the students involved.

The students you will hear at this performance are not music majors. They do this for their love of music and dedicate their time and energy to cultivating their passion for this art form. They are as dedicated to their studies and career pursuits as they are to this intrinsic passion they have within them. The program is fortunate to have a bounty of students with this yearning. We would not exist without them!

The Music Program and Department of Performing Arts is dedicated to providing robust opportunities in

Letter from the Department

the performing arts while students are at Drexel. Our goal is to provide a positive and supportive environment for our students. It is our hope that students and audiences alike feel they are represented in the selections being performed. The human connection is most important to us all.

Thank you for attending this performance. Being here is the greatest show of support for the students, the Music Program, and the Department of Performing Arts. Thanks to the dedicated leadership of the faculty ensemble directors and staff, we are pleased to present you with the following program.

Sincerely,

Luke Abruzzo, Music Program Director

Miriam Giguere, PhD, Department Head, Performing Arts



DREXEL UNIVERSITY

Music

Antoinette Westphal College of Media Arts & Design

Upcoming Performing Arts Events

CONCERT BAND

March 17, 2024 | 7:00 PM | Mandell Theater

Learn more about our upcoming events:
drexel.edu/performingarts

Acknowledgements

The Drexel University Chorus and Chamber Singers would like to thank everyone in the Performing Arts office: Galen Blanzaco, LaShanetta Harris, Esteban Reina Soto, and our fearless leaders, Luke Abruzzo, & Dr. Miriam Giguere.



DREXEL UNIVERSITY

Music

Antoinette Westphal College of Media Arts & Design



mandell **PRESENTS**

Mumu Fresh

Thu Apr 18 | 7:00 PM
Mandell Theater

Reserve Free Tickets @DrexelPerformingArts.com



Preshow Performances by **Gavin Clarke** and **The Bul Bey**
5:45 PM Doors | 6:15 PM Performance | Mandell Lobby



Drexel Climate & Sustainability and Music Industry Program Present

ANTHEMS

FOR THE

ANTHROPOCENE

a climate change songwriting contest

Featuring an Exclusive Songwriting Workshop
with Rising Hip-Hop Star Mumu Fresh

Register to participate through **March 27!**

- Mon Apr 1 | 6:00 PM** Contest Launch and Workshop with Mumu Fresh
- Fri Apr 12 | 9:00 AM** Deadline for song submissions
- Apr 13-18** Adjudication by Judges Panel
- Apr 16-18** Drexel People's Choice voting
- Thu Apr 18 | 7:00 PM** Mandell Presents Mumu Fresh | Mandell Theater
- Fri Apr 19 | 7:00 PM** Awards Ceremony & Celebration | Mandell Theater

\$2,000
Prize Pool +
Other Prizes

All Drexel graduate and undergraduate students are eligible to participate



info & registration
drexel.edu/sustainability

Learn more about Mandell Presents:
drexel.edu/performingarts/mandell-presents

MANDELL 50

1973-2023

A yearlong celebration of the first 50 years of The Mandell Theater, the flagship venue for Performing Arts at Drexel University, dedicated on November 10, 1973.

The Arts were essential to A.J. Drexel's vision for higher education —forming one of the three pillars of his education model to train students for the workforce—and still thrive here at the institution he founded. The Music, Theatre, and Dance programs at Drexel intersect with curriculum, community, and student life, providing unique leadership and learning experiences. Drexel's Performing Arts venues are important places to learn, practice, perform, and connect. The Mandell itself is an artistic home, a proving ground, and a cornerstone of the Drexel community. Cheers to 50 years, and to a lively future for the performing arts!

Celebrate with us!

Drexel Concert Band

Fri Jun 7 | 6:30 PM Reception | 7:30 Concert

Drexel Music Program presents the Concert Band's Spring Concert: Perspectives—What We Hold Most Dear. Join DUCB for a program full of affirmation of who we are as artists and musicians. Guest artists Staff Sgt. Bradley Loudis, Victor Pablo Garcia Gaetan, and Sean Bailey will join in the program featuring multiple Philadelphia Premieres of new music.

Pre-performance reception at 6:30 PM

Program

University Chorus and Chamber Singers

Dr. Daniel Spratlan, Director

Mass in G minor (1921) ----- Ralph Vaughan
I. Kyrie Williams
II. Gloria (1872-1958)

I know I should – from Poor Hymnal ----- David Lang
(2023) (b. 1957)

Agnus Dei – from Mass for Double ----- Frank Martin
Choir (1922-26) (1890-1974)

Cantata 4: Christ lag in Todesbanden ----- Johann
I. Sinfonia Sebastian Bach
II. Chorus: Christ lag in Todesbanden (1685-1750)
III. Duet: Den Tod Niemand zwingen
kunnf'
IV. Solo: Jesus Christus, Gottes Sohn
V. Chorus: Es was ein wunderlicher
Krieg
VI. Solo: Hier st das rechte Osterlamm
VII. Duet: So feiern wir das hohe Fest
VIII. Chorale: Wir essen un leben wohl

Program

University Chorus and Chamber Singers

Dr. Daniel Spratlan, Director

To the Hands (2016)----- Caroline Shaw

I. Prelude (attacca)

(b. 1982)

II. in medio/in the midst

III. Her beacon-hand beckons

IV. ever ever ever

V. Litany of the Displaced

VI. i will hold you

About the Ensemble

The Drexel University Chorus is an auditioned, 60-voice group for experienced choral singers which performs music from the Renaissance to today, with and without instrumental accompaniment. The ensemble has a particular goal to present newly-composed works that react to the natural, social, and political worlds in which we live. The ensemble typically performs one major on-campus program at the end of each quarter, with occasional service and off-campus concerts

Drexel University Chamber Singers is an advanced choral ensemble of 24 singers that are drawn from the University Chorus. The ensemble performs at the University Chorus concerts at the end of each term and may have additional on and off-campus performances. Repertoire is generally drawn from early and modern sources, focusing of Baroque cantatas and the work of living composers.

Performance Scholarships are available for this ensemble. Scholarship auditions are typically held during Accepted Students Weekends in April. Contact the director for audition requirements and scheduling. For more information email Dr. Daniel Spratlan at dms542@drexel.edu.

Ensemble Members

Dr. Daniel Spratlan

Music Director

Soprano

Molly Angelov

Hannah Bashore

*Rea Chroneos

Giselle Dickinson

Ashleigh Edwards

Alisha Fazal

*Brittany Hood

Wriley Katcoff

Alyssa Mascuilli

*Gabby Olsen

*Schell Podoll

Natalie Sager

Julia Saginario

April Sander

Jessica Urwiler

*Caroline Van Pelt

Soprano (Cont'd)

*Zoë Warren

Delaney Weaver

Aly Witt

Hannah Woodbury

Alto

*Sumita Bhattacharyya

Divina Boko

Victoria Carcillo

Sophia Coulopoulos

*Kira Daubert

*Lily Gerard

Julia Gerberish

*Senta Johnson

Abigail Jordan

Madeline Keane

Designations

* Chamber Singers

Ensemble Members

Alto (Cont'd)

Bethany Lierenz

Zoe Mathes

Lauren Meyer

Katie Nguyen

*Veronica Policarpio

Martina Ross

Selena Tran

Hannah Vaughn

*Rose Xu

Tenor

*Cooper Fischbeck

*Ryan Flynn

Michael O'Neill

*Jordan Singer

*Michael Smith

*Alexander Thomas

Tenor (Cont'd)

Danny Vitelli

Bass

*Bea Baxley

Anthony Campagna

*Leo Koncos

Justin Kuhlman

Sean Lei

*Jameson MacNamee

Jack Sheridan

*Ethan Utterback

Accompanists

Benjamin D'Annibale

Shannon Merlino - viola

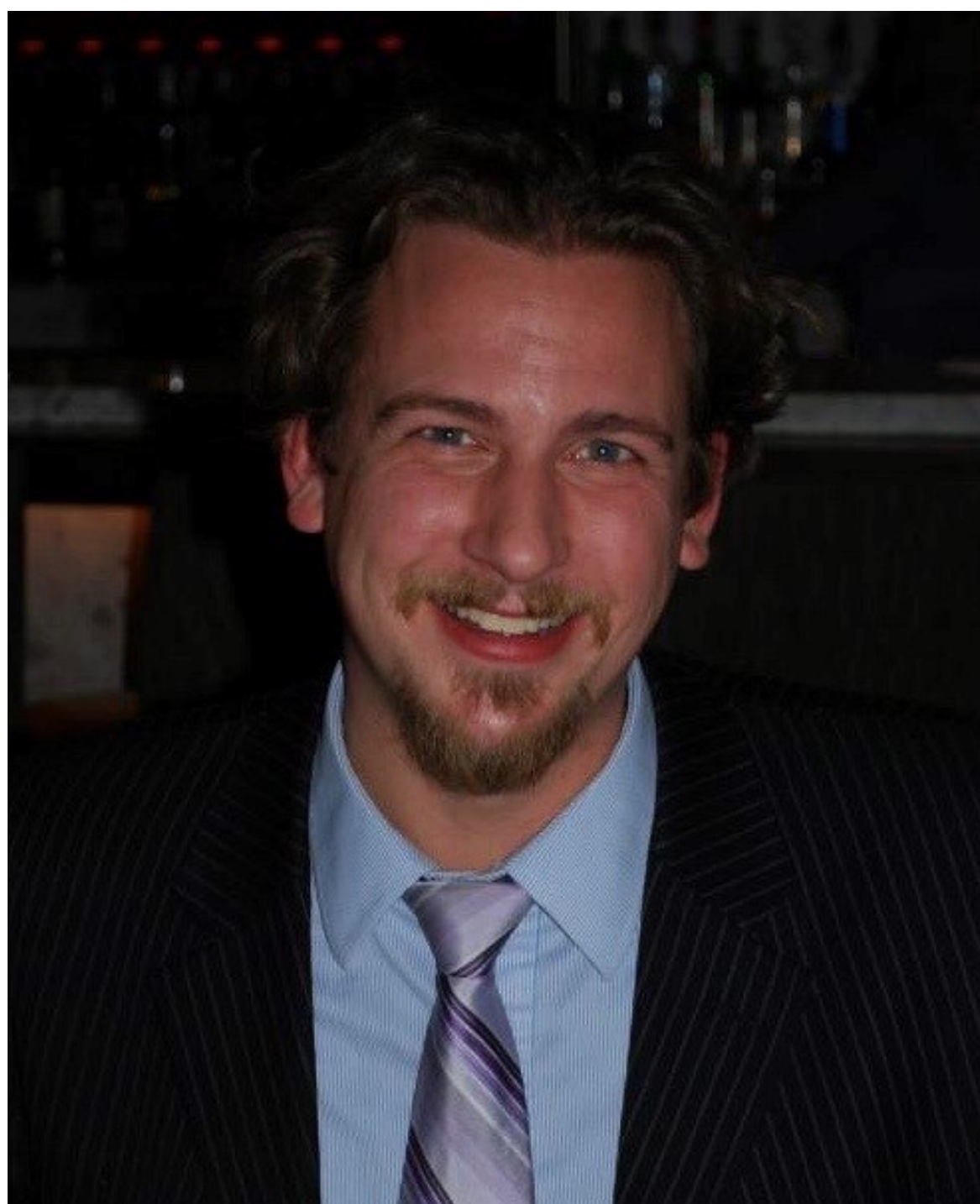
Lorenzo Raval - viola

Designations

* Chamber Singers

Dr. Daniel Spratlan

University Chorus and Chamber Singers Director



Dr. Daniel Spratlan is currently in his 3rd year at Drexel University, where he conducts the University Chorus and Chamber Singers. He is in his 12th year as Director of Music at the Presbyterian Church of Chestnut Hill, where he leads a

vibrant music program of resident and visiting artists in one of Philadelphia's best acoustical churches. He has previously served on the conducting faculties at Haverford College, Temple University, and Rutgers University. Daniel earned his DMA in choral conducting from the Mason Gross School of the Arts at Rutgers University, his MM in choral conducting from Westminster Choir College, and BA in music from Earlham College.

An active professional singer, this is Dr. Spratlan's 17th season as a bass in three-time Grammy Award-winning choir The Crossing. This season alone has featured performances in Carnegie Hall, Lincoln

Dr. Daniel Spratlan

University Chorus and Chamber Singers Director

Center, Verizon Hall, the Ventura Festival, Big Sky Montana, NPR Tiny Desk, 2 album releases, and the 3rd Grammy win for Choral Performance in February 2023. As a soloist, professional chorister, and collaborator, he has performed with ensembles such as the New York Philharmonic, New York Choral Artists, Clarion Choir, The Philadelphia Orchestra, Chanticleer, Claire Chase, Los Angeles Philharmonic, International Contemporary Orchestra (I.C.E.), Opera Philadelphia, Dresden Philharmonic, Mark Morris Dance Group, The Cleveland Orchestra, Piffaro, Tempesta di Mare, San Francisco Symphony, and The Rolling Stones.



DREXEL UNIVERSITY

Music

Antoinette Westphal College of Media Arts & Design

Texts/Translations

Mass in G minor

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Mass in G minor

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ
voluntatis.

Glory be to God in the
highest.
And in earth peace
to men of good will.

Laudamus te;
benedicimus te;
adoramus te;
glorificamus te.
Gratias agimus tibi
propter magnam
gloriam tuam.

We praise you; we bless
you;
we worship you; we
glorify you.
We give thanks to you
for Thy great glory.

Texts/Translations

Mass in G minor

Gloria

Domine Deus, Rex
coelestis,
Deus Pater omnipotens.
Domine Fili unigenite
Jesu Christe.
Domine Deus, Agnus
Dei,
Filius Patris.

O Lord God, Heavenly
King,
God the Father
Almighty.
O Lord Jesus Christ, the
only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Qui tollis peccata mundi,
miserere nobis.

You that take away the
sins of the world, have
mercy upon us.

Qui tollis peccata mundi,
suscipe deprecationem
nostram.

You that take away the
sins of the world, receive
our prayer.

Qui sedes ad dextram
Patris,
O miserere nobis.

You that sit at the right
hand of the Father, have
mercy upon us.

Texts/Translations

Mass in G minor

Gloria

Quoniam tu solus
Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu
Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

For you alone are holy,
you alone are the Lord,
you alone are the most
high, Jesus Christ.
Together with the Holy
Ghost
in the glory of God the
Father. Amen.

Agnus Dei — from Mass for Double Choir

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.

Lamb of God,
Who takes away the sins
of the world,
have mercy upon us.
Lamb of God.
Grant us peace.

Texts/Translations

Cantata 4, Christ lag in Todesbanden (Christ lay in death's bonds)

I. Sinfonia

II. Verse 1

Christ lay to death in bondage,
For all our sins surrendered;
He is once more arisen
And hath us brought true life now;
For this shall we joyful be,
God giving praise and gratitude
And singing hallelujah.
Hallelujah!

III. Verse 2

That death no one could subdue
Amongst all mankind's children;
This was all caused by our sin,
No innocence was found then.
From this came, then, death so quick

Texts/Translations

Cantata 4, Christ lag in Todesbanden (Christ lay in death's bonds)

III. Verse 2 (Cont'd)

And ruled over us with force,
Held us in his realm as captives.
Hallelujah!

VI. Verse 3

Jesus Christ is God's own Son,
To our abode he cometh
And hath all sin now set aside,
Whereby from death is taken
All his rule and all his might;
Here bideth nought but death's mere form,
His sting hath fully perished.
Hallelujah!

Texts/Translations

Cantata 4, Christ lag in Todesbanden (Christ lay in death's bonds)

V. Verse 4

It was an awesome thing that strife,
When death and life did wrestle;
And life did the victory win,
By life hath death been swallowed.
The Scripture foretold it so,
How one death the other ate;
To scorn hath now death been given.
Hallelujah!

VI. Verse 5

Here is the spotless Easter lamb,
Whereof God hath commanded;
It is high on the cross's branch
In ardent love now burning;
The blood signeth now our door,
Our faith doth it to death display,
The strangler can us no more injure.
Hallelujah!

Texts/Translations

Cantata 4, Christ lag in Todesbanden (Christ lay in death's bonds)

VII. Verse 6

So let us keep the great high feast
With heartfelt joy and pleasure,
Which us the Lord makes manifest;
He is himself the sunlight,
And through his own shining grace
Entirely fills our hearts with light,
The sin-filled night now hath vanished.
Hallelujah!

VIII. Verse 7

We eat now and live indeed
On this true bread of Easter;
The ancient leaven shall not
Bide with the word of blessing;
Christ would be our sustenance
And nourish the soul alone,
For faith would on none other live.
Hallelujah!

Texts/Translations

To the Hands

I. Prelude

[no text — choir on vowels only]

II. in medio / in the midst

[text from Buxtehude's Ad manus — Zechariah
13:6 — adapted by Caroline Shaw, with
the addition of in medio manuum nostrarum
("in the midst of our hands")]

quid sunt plagae istae
quid sunt plagae istae in
medio manuum tuarum
in medio

what are those wounds
what are those wounds in
the midst of your hands
in the midst

quid sunt plagae istae
quid sunt plagae istae in
medio manuum
nostrarum

what are those wounds
what are those wounds in
the midst of our hands

Texts/Translations

To the Hands

III. Her beacon-hand beckons

[text by CS, responding to the 1883 sonnet "The New Colossus" by Emma Lazarus, which was mounted on the pedestal of the Statue of Liberty in 1903]

Her beacon-hand beckons:

give

give to me

those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy

give

give to me

your tired fighters fleeing flying
from the
from the

Texts/Translations

To the Hands

III. Her beacon-hand beckons (Cont'd)

from

let them

i will be your refuge

i will be your refuge

i will be

i will be

we will be

we will

Texts/Translations

To the Hands

IV. ever ever ever

[text by CS — the final line, in caverna, is from Buxtehude's *Ad latus* — the line from the Song of Songs, in foraminibus petrae, in caverna maceriae, or "in the clefts of the rock, in the hollow of the cliff"]

ever ever ever
in the window sills or
the beveled edges
of the aging wooden frames that hold
old photographs
hands folded
folded
gently in her lap
ever ever
in the crevices
the never-ending efforts of
the grandmother's tendons tending

Texts/Translations

To the Hands

IV. ever ever ever (Cont'd)

to her bread and empty chairs
left for Elijahs
where are they now
in caverna
in caverna

V. Litany of the Displaced

The choir speaks global figures of internal displacement, sourced from the [Internal Displacement Monitoring Centre](#) (accessed 01/03/2016). The numbers spoken are the numbers of internally displaced persons by country, in ascending order. These are people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights.

Texts/Translations

To the Hands

VI. i will hold you

[text by CS — The final line is a reprise from the Zechariah text.]

i would hold you

i would hold you

ever ever will i hold you

ever ever will i enfold you

in medio

in medio

in medio

in medio

in medio manuum tuarum

Program Notes

About the Work

Caroline Shaw: To the Hands

Premiered June 24, 2016, Philadelphia.

The Crossing commissioned *To the Hands* as a response to *Ad manus* from Dieterich Buxtehude's 17th-century masterpiece, *Membra Jesu Nostri*. It is a part of the Seven Responses project and was performed by members of The Crossing, the International Contemporary Ensemble (ICE), and the early music ensemble Quicksilver, alongside the complete Buxtehude and new works by six other composers. ~ *To the Hands* begins inside the 17th-century sound of Buxtehude. It expands and colors and breaks this language, as the piece's core considerations, of the suffering of those around the world seeking refuge, and of our role and responsibility in these global and local crises, gradually come into focus. The prelude turns the tune of *Ad manus* into a wordless plainchant melody, punctured later by the strings' introduction of an unsettling pattern. The second movement fragments Buxtehude's choral setting of the central question,

Program Notes

About the Work

Caroline Shaw: To the Hands

“quid sunt plagae istae in medio manuum tuarum,” or “what are these wounds in the midst of your hands.” It settles finally on an inversion of the question, so that we reflect, “What are these wounds in the midst of our hands?” We notice what may have been done to us, but we also question what we have done and what our role has been in these wounds we see before us. The text that follows in the third movement is a riff on Emma Lazarus’ sonnet *The New Colossus*, famous for its engraving at the base of the Statue of Liberty. The poem’s lines “Give me your tired, your poor, / Your huddled masses yearning to breathe free” and its reference to the statue’s “beacon-hand” present a very different image of a hand — one that is open, beckoning, and strong. No wounds are to be found there — only comfort for those caught in a dangerous and complex environment. While the third movement operates in broad strokes from a distance, the fourth zooms in on the map so far that we see the intimate

Program Notes

About the Work

Caroline Shaw: To the Hands

scene of an old woman in her home, maybe setting the table for dinner alone. Who is she, where has she been, whose lives has she left? This simple image melts into a meditation on the words in caverna from the Song of Solomon, found in Buxtehude's fourth section, Ad latus. In the fifth movement the harmony is passed around from one string instrument to another, overlapping only briefly, while numerical figures are spoken by the choir. These are global figures of internally displaced persons, by country, sourced from the Internal Displacement Monitoring Centre (IDMC) data reported in May 2015 (accessed on 20/03/2016 at www.internal-displacement.org). Sometimes data is the cruelest and most honest poetry. The sixth and final movement unfolds the words in caverna into the tumbling and comforting promise of "ever ever" — "ever ever will I hold you, ever ever will I enfold you". They could be the words of Christ, or of a parent or friend or lover, or even of a nation.

Drexel University Department of Performing Arts Staff

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Interested in a Music Minor?

Drexel offers four different music minors:

Music: requires 26 credits, including work in Music Theory, History, private lessons, ensemble performance, and 9 credits of music electives.

Music Theory and Composition: aimed at people who are writing their own music or who would like to begin doing so. You will take courses in Music Theory, Arranging, Composition, and Digital Composition, and end with a portfolio of several completed pieces.

Music Performance: requires two years of private lesson studies with our artist faculty culminating in a recital. The Music Program will provide support for the recital venue and accompanist.

Jazz & African-American Music: includes course work in Jazz History, African-American Music, Jazz Theory, private study in Jazz performance, and ensemble work in several ensembles devoted to jazz.

Support Great Performance

Performing arts are a vital part of the Drexel academia and student life. Donations support the operation of our performing arts venues, including the Mandell Theater and URBN Annex Black Box Theater, as well as performing arts ensembles and programs.

Celebrate 50 years of Mandell Theater with a gift to Drexel Performing Arts today!

[Giving.drexel.edu/PerformingArts](https://giving.drexel.edu/PerformingArts)



DREXEL UNIVERSITY

Performing Arts

Antoinette Westphal College of Media Arts & Design

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