

Program Notes

This concert concentrates on 20th century secular music for the Chorus, and the sacred Baroque for the Chamber Singers. We begin with music from two American composers, Irving Fine and Kirke Mechem. Irving Fine was a Harvard-trained composer whose style has sometimes been compared to Leonard Bernstein's (another Harvard-trained composer). His settings of these songs from *Alice in Wonderland* are delightful and accessible. Kirke Mechem, who works out of San Francisco, excerpted today's piece, *Dan-u-el*, in the late 1980's from an opera he was writing about the abolitionist John Brown. In it, he mixes his own eclectic style with a hint of gospel music to create a highly-energetic piece as a freed slave gives thanks to his benefactor, John Brown.

Notes on J.S. Bach's Cantata No. 106

I. The Composer

Johann Sebastian Bach (1685–1750) is universally considered to be among the greatest composers in history. He worked in a period called the “late Baroque” and he was the leading conservative of the period, writing in a complex, contrapuntal style at a time when most composers were moving to a simpler style of music. Bach was better-known as a virtuoso organist than as a composer during his lifetime, but his music was rediscovered in the 19th century and has been at the forefront of the musical world ever since.

II. Cantata No. 106 (“Actus Tragicus”)

Bach's cantatas are numbered in the order in which they were rediscovered and catalogued, and Cantata No. 106 is actually one of his earliest works. It was written while he was the organist at Mülhausen. It is a funeral cantata, but the person for whom it was written is not clear—speculation is that it was one of his uncles. The work is unusual in being almost through-composed, without the obvious breaks for individual movements that occur in his mature works. It features some interesting changes in mood for the chorus early in the work, a fascinating duet for solo bass and the chorus alto section (singing a chorale melody) and a well-crafted final fugue.

Notes on Vaughan Williams' In Windsor Forest

I. The Composer

Ralph Vaughan Williams (1872–1958) was the preeminent composer of his generation in Great Britain. He was a late bloomer, writing nothing of significance before the age of 40, but he found his voice after a stint studying with Maurice Ravel, and his work helped revitalize the British musical scene. He wrote in all genres, but is particularly known for his 9 remarkable symphonies, his numerous choral/orchestral works, his songs and several movie scores written in the 1940's. While some have tried to deride him as a “folk-song” composer, his predominant influence is actually the early Tudor sacred music (Elizabethan period), with its modal harmonies and flexible treatment of rhythms.

(continued inside)

The Drexel Department of Performing Arts presents

The University Chorus and Chamber Singers *Spring* Concert



Robert Smirke. *Falstaff Examining Prince Hal in the Boar's Head Tavern*.

Sunday, June 2, 2002 3:00 p.m. Main Auditorium

Program

Three Choral Settings from "Alice in Wonderland" Irving Fine (1914–1962)

- I. The Lobster Quadrille
- II. Lullaby of the Duchess
Melinda Deltufo, soprano
- III. Father William

Dan-u-el Kirke Mechem (1925–)

Jim Kirk, baritone
Laurence Devlin, piano

University Chorus

Cantata No. 106 ("Actus Tragicus") Johann Sebastian Bach (1685-1750)

- I. Sonatina
- IIa. Chorus
- IIb. Aria
Sean Martin, tenor
- IIc. Aria
Dante Bucci, bass
- IId. Chorus + Arioso
Elizabeth Miller, soprano
- IIIa. Aria
Karen Wahl, alto
- IIIb. Aria + Chorus
Dante Bucci, bass
- IV. Chorus

**Laurence Devlin, organ
Chamber Singers**

In Windsor Forest Ralph Vaughan Williams (1872–1958)

- I. The Conspiracy
- II. Drinking Song
- III. Falstaff and the Fairies
Kimberly Rushing, soprano
- IV. Wedding Chorus
- V. Epilogue

**Laurence Devlin, piano
University Chorus**

Translation

Cantata No. 106 ("Actus Tragicus")

Gottes Zeit ist die allerbeste Zeit
In ihm leben, weben und sind wir, solange er will.
In ihm sterben wir zur rechten Zeit, wenn er will.

God's own time is the very best of times.
In him living, moving, we exist, as long as he
wills. In him shall we die at the right time, when
he wills.

Ach, Herr, lehre uns bedenken, daß wir sterben
müssen, auf daß wir klug werden.

Ah, Lord, teach us to remember that our death is
certain, that we might gain wisdom.

Bestelle dein Haus; denn du wirst sterben und
nicht lebendig bleiben.

Set ready thine house; for thou shalt perish and
not continue living!

Es ist der alte Bund: Mensch, du mußt sterben!
Soprano: Ja, komm, Herr Jesu, komm!

This is the ancient law: man, thou must perish!
Soprano: Yes, come, Lord Jesus!

In deine Hände befehl ich meinen Geist; du hast
mich erlöst, Herr, du getreuer Gott.

Into thine hands now do I commit my soul; for
thou hast redeemed me, Lord, thou my faithful
God.

Bass: Heute wirst du mit mir im Paradies sein.
Altos: Mit Fried und Freud ich fahr dahin
In Gottes Willen,
Getrost ist mir mein Herz und Sinn,
Sanft und stille.
Wie Gott mir verheißen hat:
Der Tod ist mein Schlaf geworden.

Bass: This day shalt thou with me in paradise be.
Altos: In peace and joy do I depart,
As God doth will it;
Consoled am I in heart and mind,
Calm and quiet.
As God me his promise gave:
My death is changed to slumber.

Glorie, Lob, Ehr und Herrlichkeit
Sei dir, Gott Vater und Sohn bereit,
Dem heiligen Geist mit Namen!
Die göttlich Kraft
Mach uns sieghaft
Durch Jesum Christum, Amen.

Glory, laud, praise and majesty
To thee, God, Father, and Son, be giv'n,
The Holy Ghost, with these names!
May godly strength
Make us triumph
Through Jesus Christ, Lord, Amen.

II. In Windsor Forest (continued from back cover)

One genre in which Vaughan Williams did not have much success was opera (the task of rejuvenating English opera would fall to his younger colleague, Benjamin Britten). It was not, however, for lack of trying. This cantata is excerpted from his first full-length opera, *Sir John in Love*, based on Shakespeare's *Merry Wives of Windsor*. It obviously didn't help Vaughan Williams that he was writing an opera to the same libretto as Verdi's *Falstaff*, one of the great works in the operatic literature. But where Verdi emphasized the comedy, Vaughan Williams tried to emphasize the love story and wound up with some beautiful music and some lovely scenes, but without a lot of dramatic tension or momentum. *In Windsor Forest* contains some of the most beautiful music from the opera, and the missing libretto shouldn't affect our enjoyment.

Drexel Chorus

Dr. Steven Powell, director
Laurence Devlin, accompanist

Soprano

Amanda Annesi----- Engineering
Catherine Berry----- Psychology
Pamela Boimel#----- Biology
*Jenell Carmona#----- Mathematics
†Melinda Deltufo----- Architectural Engineering
Erica Green----- Fashion Design
Selena Karpe#----- Dramatic Writing/Music Industry
Johanna Mikitka#----- Engineering
Elizabeth Miller----- Business/Music Industry
· †*Kimberly Rushing#----- Bioscience
Lynn Pigliacampi----- Business Administration
Lindsay Sciandra----- Digital Media
Kristine Terrado----- Electrical Engineering

Alto

Laura Baratta----- Biology
Alicia Buchanan----- Environmental Science
Amy Chmielewski----- Digital Media
Megan Emery----- International Area Studies
Amanda Hunt#----- Chemical Engineering
Natalie Hyde#-----
Sara Leibelshon----- Psychology
Akili Lynn----- Environmental Engineering
Natalie S. Malawey----- Architecture
Jennifer Mosley#----- Marketing
Devon Sabasino----- Music Industry
Victoria Thompson#----- Psychology
· †Karen Wahl#----- Literature

Drexel Chorus

Dr. Steven Powell, director
Laurence Devlin, accompanist

Soprano

Amanda Annesi----- Engineering
Catherine Berry----- Psychology
Pamela Boimel#----- Biology
*Jenell Carmona#----- Mathematics
†Melinda Deltufo----- Architectural Engineering
Erica Green----- Fashion Design
Selena Karpe#----- Dramatic Writing/Music Industry
Johanna Mikitka#----- Engineering
Elizabeth Miller----- Business/Music Industry
· †*Kimberly Rushing#----- Bioscience
Lynn Pigliacampi----- Business Administration
Lindsay Sciandra----- Digital Media
Kristine Terrado----- Electrical Engineering

Alto

Laura Baratta----- Biology
Alicia Buchanan----- Environmental Science
Amy Chmielewski----- Digital Media
Megan Emery----- International Area Studies
Amanda Hunt#----- Chemical Engineering
Natalie Hyde#-----
Sara Leibelshon----- Psychology
Akili Lynn----- Environmental Engineering
Natalie S. Malawey----- Architecture
Jennifer Mosley#----- Marketing
Devon Sabasino----- Music Industry
Victoria Thompson#----- Psychology
· †Karen Wahl#----- Literature

Tenor

Matthew Fonda ----- Architectural Engineering
Tony Haughton ----- Engineering
· Josh Manney ----- Chemical Engineering
Sean Martin# ----- Music Industry
Bradley Mattson ----- Business Administration
† Brian Summers# ----- Computer Science
Ben Weldon ----- Music Industry

Bass

Chris Barron ----- Computer Science
Ross Browne ----- Music Industry
Dante Bucci# ----- Information Systems
Conrad Folkes ----- International Area Studies
Justin MacNair ----- Music Industry
Jason Nguyen ----- Architecture
Greg O'Boyle ----- Chemical Engineering
John Reha# ----- Dramatic Writing
Arin Sang-urai# ----- Film and Video
Erik Segelbaum ----- Culinary Arts
· † *Anthony Stockalis ----- Electrical Engineering
Jack Suss ----- Biomedical Engineering
Jake Wilkins# ----- Music Industry

Tenor

Matthew Fonda ----- Architectural Engineering
Tony Haughton ----- Engineering
· Josh Manney ----- Chemical Engineering
Sean Martin# ----- Music Industry
Bradley Mattson ----- Business Administration
† Brian Summers# ----- Computer Science
Ben Weldon ----- Music Industry

Bass

Chris Barron ----- Computer Science
Ross Browne ----- Music Industry
Dante Bucci# ----- Information Systems
Conrad Folkes ----- International Area Studies
Justin MacNair ----- Music Industry
Jason Nguyen ----- Architecture
Greg O'Boyle ----- Chemical Engineering
John Reha# ----- Dramatic Writing
Arin Sang-urai# ----- Film and Video
Erik Segelbaum ----- Culinary Arts
· † *Anthony Stockalis ----- Electrical Engineering
Jack Suss ----- Biomedical Engineering
Jake Wilkins# ----- Music Industry

· Section leaders † Graduating Senior * Chorus officers # Pi Nu Epsilon member · Section leaders † Graduating Senior * Chorus officers # Pi Nu Epsilon member

Chamber Singers

Soprano

Elizabeth Miller
Johanna Mikitka
Kimberly Rushing
Lindsay Sciandra

Alto

Laura Baratta
Amanda Hunt
Selena Karpe
Karen Wahl

Tenor

Sean Martin
Bradley Mattson
Brian Summers

Bass

Chris Barron
Ross Browne
Dante Bucci
Arin Sang-urai
Jake Wilkins

Chamber Singers

Soprano

Elizabeth Miller
Johanna Mikitka
Kimberly Rushing
Lindsay Sciandra

Alto

Laura Baratta
Amanda Hunt
Selena Karpe
Karen Wahl

Tenor

Sean Martin
Bradley Mattson
Brian Summers

Bass

Chris Barron
Ross Browne
Dante Bucci
Arin Sang-urai
Jake Wilkins