

Translation

Magnificat

Magnificat anima mea Dominum. et exultavit spiritus meus in Deo salutari meo	<i>My soul magnifies the Lord and my spirit exults in God my Savior</i>
Quia respexit humilitatem ancillae suae.	<i>For He has regarded the lowliness of his handmaiden.</i>
Ecce enim ex hoc beatam omnes generationes.	<i>Behold, all generations will call me blessed</i>
Quia fecit mihi magna qui potens est et sanctum nomen ejus.	<i>For He that is mighty has magnified me and holy is his name</i>
Et misericordia ejus a progenie in progeniem timentibus eum.	<i>And his mercy is on them that fear Him, throughout all generations</i>
Fecit potentiam in brachio suo dispersit superbos mente cordis sui	<i>He has showed strength with his arm, He has scattered the proud in the imagination of their hearts. He has put down the mighty from their seat and hath exalted the humble.</i>
Deposuit potentes de sede et exaltavit humiles.	<i>He has filled the hungry with good things and sent the rich away empty.</i>
Esurientes implevit bonis: et divites dimisit inanes.	<i>He has helped His servant Israel, remembering His mercy.</i>
Suscepit Israel puerum suum recordatus misericordiae suae.	<i>As He promised to our forefathers, Abraham and his seed forever.</i>
Sicut locutus est ad patres nostros Abraham et semini ejus in saecula.	<i>Glory to the Father, Glory to the Son Glory to the Holy Spirit.</i>
Gloria patri, Gloria filio Gloria spiritui sancto.	<i>As it was in the beginning, is now and always, world without end. Amen.</i>
Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen	

Coming this spring:

NATURALLY SHARP (Drexel's Vocal Jazz Ensemble)

Fourth annual *Coffee and Jazz* concert 8:20 p.m.

Friday, May 15, University Dining Room (6th floor, MacAlister Hall)

University Chorus and Chamber Singers

Fifth annual *Great Court* concert 3:00 p.m. Fauré *Requiem*

Sunday, June 7, Great Court (Main Building)

The University Chorus

J.S. Bach

Magnificat

Antonio Vivaldi



Penelope Shumate, soprano

K. Rebecca Oehlers, alto

Perry Brisbon, tenor

James Kirk, bass

Steven Powell, conductor



ANTOINETTE WESTPHAL
COLLEGE OF MEDIA ARTS & DESIGN

Sunday, March 15, 2009

3:00 p.m.

Main Auditorium

Program

Magnificat in G minor, RV 610.....Antonio Vivaldi (1678–1741)

1. Magnificat
2. Et exultavit
3. Et misericordia
4. Fecit potentiam
5. Deposuit potentes
6. Esurientes
7. Suscepit Israel
8. Sicut locutus
9. Gloria

Magnificat in D major, BWV 243Johann Sebastian Bach (1685–1750)

1. Magnificat
2. Et exultavit
3. Quia respexit
4. Omnes generationes
5. Quia fecit
6. Et misericordia
7. Fecit potentiam
8. Deposuit potentes
9. Esurientes
10. Suscepit Israel
11. Sicut locutus
12. Gloria

Penelope Shumate, soprano
K. Rebecca Oehlers, alto
Perry Brisbon, tenor
James Kirk, bass
Steven Powell, conductor
Fairmount Chamber Orchestra
University Chorus

Program Notes

Musical periods tend to follow a consistent pattern: someone comes up with a radically new stylistic idea; other composers hear the first composer's music and accept its premise, but embellish it in ways that makes their music uniquely theirs; and this trend continues with more and more composers writing music in the new style and adding layers and complexity until eventually a composer decides that the musical approach has reached an impasse and something new and fresher should replace it—at which point the pattern repeats.

The Baroque period began right around 1600 with a new idea called *monody*. Monodic music had a bass line, called a *figured bass*, which provided a harmonic foundation, and a text-based single line of music in the treble. And as always happens in music history, succeeding composers added their own ideas to this new style until, by the 1720's, the music became so dense and complex that some composers began to rebel and started looking for a simpler style to replace it. Which brings us to the music of Johann Sebastian Bach (1685–1750) and Antonio Vivaldi (1678–1741). Bach was the greatest musical conservative in history—a man whose music is rich, complex and virtuosic. He was a serious man who believed this complexity was necessary to provide the depth that great music required, and his music exemplifies the highest achievements of the late Baroque. Vivaldi, on the other hand, was a leader in the new, simpler style of music. When he wrote counterpoint, it was straightforward and easy to follow. He generally wrote short, tuneful melodies over clear and predictable harmonic progressions. Vivaldi's music demonstrates many of the qualities that would make up the coming Classical period, which would culminate in the music of Mozart and Haydn.

This afternoon's concert highlights the differences between these competing styles with settings of the same text, the Marian prayer, *Magnificat*. This canticle is sung or chanted in both the Catholic and Lutheran services, so it is no surprise that the two composers would both have set it to music. The text comes from the Gospel of Luke, where it is spoken by the Virgin Mary.

The composers:

Antonio Vivaldi, the “progressive” composer on this afternoon's program, was known as the “Red Priest” for his hair color and the fact that he was an ordained priest. He did not, however, ever lead a congregation and his only career was that of a musician. Most of his sacred music was written during his time as the maestro di violino at the Ospedale della Pieta—an orphanage for girls which trained the musically gifted.

Vivaldi was a virtuoso violinist and is best-known for his 500+ concertos; it is certain that Bach knew some of these and believed that they influenced Bach in his own *Brandenburg Concertos*. The most famous of Vivaldi's concertos are the *Four Seasons*, four violin concertos which are among the most recorded classical works in the repertoire.

Johann Sebastian Bach is universally regarded as one of greatest composers of all time; he was best known in his lifetime as a virtuoso keyboard player (organist and harpsichordist) and considered “old-fashioned” as a composer at the time.

The music of both of these composers was forgotten after their deaths and had to be rediscovered by later musicians. Bach's music was brought back to the public in 1829 by Mendelssohn in a seminal performance of the *St. Matthew Passion*, which soon led to a concerted effort by scholars to find and catalog the master's works. Vivaldi's music had to wait until 1926 before folios of many of his manuscripts were discovered in the library of a monastery in Piedmont and a search for additional manuscripts ensued.

Drexel Chorus
Dr. Steven Powell, director
Brian Dilts, accompanist

Soprano

Kiara Aguayo -----Dance
Chloe Brulia -----Music Industry
Jen Chesterson -----Graphic Design
Christina Curreri -----Mechanical Engineering & Mechanics
Charlotte DiGiorgio -----Architecture
Sozit Kurtu -----Chemistry
Xingzi Lin -----Business Administration
Emma Louth -----Culinary Arts
Jessica McLaughlin -----Communication
#Johanna Mikitka -----Architectural & Civil Engineering
Jessica Neumann -----International Area Studies
•#Marielle Octaviano -----Information Systems
Hannah Olin -----Graphic Design
Katarzyna Pieklo -----Information Technology
#Elizabeth Plowman -----Electrical Engineering
Shefali Ramsinghani -----Business Administration
Nicole Rosen -----Film & Video
Laura Salciunas -----Behavioral Health Counseling
Stacey Sassaman -----Psychology
Jamie Tijerina -----Biology/Pre-Med
Danielle Traitz -----Graphic Design
Alicia Wise -----Health Sciences
Sabrina Zeile -----Entertainment & Arts Management

Alto

Emily Bell -----Environmental Science
Sarah Calvanico -----Dance
Chrystina Cappello -----Architectural Engineering
Isatu Conteh -----Design & Merchandising
Madison Eggert-Crowe -----Political Science/Mathematics
Rachel Hara -----Communication
Michelle Krichilsky -----Music Industry
Lynn Lan -----Business and Engineering
Erica Louth -----Interior Design
Elaine Lubaszka -----Fashion Design
Anastasiya Maslova -----Business Administration
•Chelsea Meyer -----Graphic Design
Sheena Pradhan -----Nutrition
Samantha Ranagan -----Interior Design
#Meghan Signora -----Music Industry
Victoria Spellman -----Teacher Education

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Tenor

Sean Ballentine----- Mathematics
Michael Jeffers----- Engineering
William Kehs----- Biomedical Engineering
•#Anthony Kotula ----- Chemical Engineering
Shaun Kozlowski -----Computer Engineering
#Matthew Lesnak ----- Computer Science
Michael Long ----- Film & Video
#Richard Price----- Software Engineering
#Alex Schiano----- Psychology
#Brian Summers ----- Computer Science
Joe Weidman----- Graphic Design

Bass

Matthew Bowen ----- Film & Video
#Chris Curtis----- Business Administration
Colin Eggert-Crowe ----- Mechanical Engineering
Carter Erwin ----- Biomedical Engineering
Jonathan Greenblatt -----Computer Engineering
#Tim Hanson ----- Mechanical Engineering
Stephen Lombardelli -----Music Industry
#Peter Mowen -----Music Industry
#Steven Pribis -----Materials Engineering
•#Luke Rodgers -----History
Stefan Seltz-Axmacher----- Business Administration
James Shuman ----- Biological Sciences
Levi Toback ----- Psychology
#Jeremy Toll----- Music Industry
#Matthew White----- Mechanical Engineering and Mechanics

• Section Leader # Pi Nu Epsilon Member

Fairmount Chamber Orchestra

Violin I

Taia Harlos
Fran Berge
Leah Kim

Cello

Ronald Lipscomb
Charles Forbes

Bassoon

Ping Liang

Trumpet

Brian Appleby-Wineberg
Steve Heitzer
Dave Brown

Violin II

Melissa Locati
Andreia Torain
Kate Bove

Bass

Dennis Topper

Flute

Tressa Joseph
Angel Dobs

Timpani

Ken Miller

Viola

Beth Dzwil
Nina Cottman

Oboe

Terry Belzer
Kim Webster

Keyboard

Brian Dilts

Tenor

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Bass

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