

CENTER FOR THE PERFORMING AND CINEMATIC ARTS
Boyer College of Music and Dance

Graduate Conductors Chorus

Kylar Sprenger, conductor

Recital Chorus

Elizabeth Beavers, conductor

Monday, October 14, 2024 • 7:30PM
Rock Hall Auditorium
1715 N. Broad Street
Philadelphia, PA 19122



Graduate Conductors Chorus

Kylar Sprenger, conductor

Kim Barroso, pianist

Kyrie

Zanaida Robles (b. 1979)

Requiem: In Remembrance

Eleanor Daley (b. 1955)

Dies irae

Z. Randall Stroope (b. 1953)

Death on the Hills

Edward Elgar (1857-1934)

Death hath deprived me

Thomas Weelkes (1576-1623)

Von 55 Engeln behütet

Wolfram Buchenberg (b. 1962)

Recital Chorus

Elizabeth Beavers, conductor

Kim Barroso, pianist

Welcome to All the Pleasures

Welcome to All the Pleasures, Z. 339

Henry Purcell (1659-1695)

Symphony

Verse: Welcome to all the Pleasures

Chorus: Hail, great Assembly

Verse: Here the Deities approve

Verse: While Joys Celestial

Verse: Then lift up your Voices

Verse: Beauty thou Scene of Love

Verse and Chorus: In a Consort of Voices

Ashlee Terrill, soprano 1; Roslyn Rich, soprano 2; Sarah Petko, contralto;

Connor Husa, tenor; Derek Renzelman, bass

Recital Orchestra

Io d'odorate fronde

Maddalena Casulana (1544-1590)

Ashlee Terrill, soprano; Adrianna Barnett, alto

Matt Lista, tenor; Derek Renzelman, bass

Ridon 'hor per le piagge

Maddalena Casulana

Morir non puo mio cuore

Maddalena Casulana

Zigeunerleben from *Drei Gedichte nach Emmanuel Geibel*

Robert Schumann (1810-1856)

Roslyn Rich, Tayler Butenschoen, Zachary Alvarado, Derek Renzelman, Ashlee Terrill,

Adrianna Barnett, Matt Lista, and Camila Franco Rodriguez, soloists

Charles McNeil, Jr., tambourine

Emily Georgiou, triangle

Brauner Bursche führt zum Tanze from *Zigeunerlieder*

Johannes Brahms (1833-1897)

The use of photographic, audio, and video recording is not permitted.

Please turn off all electronic devices.

Thirtieth performance of the 2024-2025 season.

Graduate Conductors Chorus

Kylar Sprenger, conductor

Kyrie

Zanaida Robles

Zanaida Robles' *Kyrie* is a contemporary choral work that reimagines the traditional text of the *Kyrie eleison* (*Lord, have mercy*). Robles, an acclaimed African-American composer, conductor, and vocalist, is known for her powerful, expressive works that often explore themes of social justice, identity, and spirituality. In this *Kyrie*, Robles draws from the ancient liturgical plea for mercy and infuses it with urgency and depth that reflect contemporary struggles and human longing for compassion and peace. Her setting departs from the serene, introspective tone often associated with the *Kyrie*, instead offering a more dynamic and rhythmically charged interpretation. The harmonic language of the piece is richly textured, with dissonances that evoke a sense of tension and yearning, contrasted by moments of resolution and quiet introspection.

Kyrie eleison, Christie eleison.

Lord have mercy, Christ have mercy.

Requiem: In Remembrance

Eleanor Daley

Eleanor Daley's *Requiem: In Remembrance* is a deeply moving choral work that reflects on themes of loss, memory, and comfort. Daley, a renowned Canadian composer of sacred choral music, is known for her sensitive text setting and lyrical writing. *In Remembrance* is serene with a flowing melody and is fairly simple yet powerful expression of remembrance and peace. Daley's skillful handling of the choir's voices, combined with her delicate harmonic shifts, creates a work that is both meditative and deeply emotional.

Do not stand at my grave and weep. I am not there, I do not sleep I am the thousand winds that blow,
I am the diamond glint on snow. I am the sunlight-ripened grain, I am the gentle morning rain.

And when you wake in the morning's hush, I am the sweet uplifting rush of quiet birds in circled
flight. I am the soft stars that shine at night. Do not stand at my grave and cry, I am not there, I did
not die.

Dies Irae

Z. Randall Stroope

Z. Randall Stroope's *Dies Irae* is a dramatic and powerful setting of the chant *dies irae*, traditionally part of the Catholic Requiem Mass. The title, meaning "Day of Wrath," refers to the Last Judgment. Stroope's *Dies Irae* is marked by its intensity and rhythmic energy, blending elements of chant with contemporary choral textures. As the piece continues, Stroope contrasts moments of overwhelming force with sections of hushed intensity.

Dies irae, dies illa solvet saeculum in favila, teste
David cum sibylla. Quantus tremor est futurus,
quando iudex est venturus cuncta stricte
discussurus. Pie Jesu Domine, dona eis requiem.

Day of wrath, day that will dissolve the world into
burning coals, as David prophesied with the Sibyl. How
great trembling there will be, when the judge comes to
strictly sentence all. Merciful Lord Jesus, grant them
rest.

Death on the Hills

Edward Elgar

Why o'er the dark'ning hill-slopes
do dusky shadows creep?
Because the wind blows keenly there,
or rainstorms lash and leap?

No wind blows chill upon them,
nor are they lash'd by rain:
'Tis Death who rides across the hills
with all his shadowy train.

The old bring up the cortege,
in front the young folk ride,
and on Death's saddle in a row
the babes sit side by side.

The young folk lift their voices,
the old folk plead with Death:
"O let us take the village-road,
or by the brook draw breath.

There let the old drink water,
there let the young folk play,
and let the little children
run and pluck the blossoms gay."

(Death speaks) "I must not pass the village
Nor halt beside the rill,
for there the wives and mothers all
their buckets take to fill.

"The wife might see her husband,
the mother see her son;
So close they'd cling - their claspings
could never be undone."

Death hath deprived me

Thomas Weelkes

Thomas Weelkes (c. 1576–1623), one of the most celebrated English composers of the Renaissance, is best known for his madrigals and sacred music. *Death Hath Deprived Me* is a striking example of his expressive madrigal style. Written for six voices, this madrigal is part of the rich tradition of English secular music from the late Renaissance. The text expresses profound sorrow and mourning, reflecting the grief of losing a beloved person, his dearest friend Thomas Morley. Notice how Weelkes uses dissonance, suspensions, and harmonic tension, to evoke the pain of loss.

Death hath deprived me of my dearest friend, my dearest friend is dead and laid in grave, in grave he rests until the world shall end as end must all things have. All things must have an end that Nature wrought, must unto dust be brought.

Von 55 Engeln behütet

Wolfram Buchenberg

Von 55 Engeln behütet (*Guarded by 55 Angels*) by Wolfram Buchenberg is a choral work that was commissioned for the 55th anniversary of the Engelberg Boys' Choir, for which the number "55" holds symbolic significance. Buchenberg, a contemporary German composer known for his unique fusion of sacred and modern choral music, with his own harmonic and rhythmic signature. This work explores the balance between ethereal serenity and dynamic energy, painting a celestial soundscape. The vocal texture is rich, with moments of stillness juxtaposed with vibrant rhythmic passages.

Ic dir nâch sihe, ic dir nâch sendi mit mînen funf fingirin, funvi undi funfzic engili, Got mit gisundi heim dich gisendi. Offen sî dir diz sigidor, sami sî dir diz segidor: Bislozin sî dir diz wâgidor, sami sî dir diz wâfindor.	I'll look after you, I'll send you with my five fingers 55 angels, may God send you home in good health. The gate of victory and also the gate of sailwinds be open to you: The gate of waves and gate of weapons locked to you.
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Notes by Kylar Sprenger

Recital Chorus

Elizabeth Beavers, conductor

Conductor's Note

Welcome to All the Pleasures celebrates the many things that bring us joy - storytelling, song and dance, love and desire, and making music in concert with one another. This program showcases music as a powerful force that transcends historical contexts and cultural backgrounds, highlighting the significant contributions of women as sources of inspiration. Often overlooked in classical music history, women have profoundly shaped musical creativity, as embodied by St. Cecilia, the patron saint of music, whose spirit opens our exploration. We then hear profound artistry in the music of Maddalena Casulana, the first female composer to have her works published in Western music history. This theme continues with Brahms's and Schumann's Roma dances, which, while rooted in stereotypical depictions of Romani culture, elicit genuine delight through vibrant imagery.

In classical music, "Gypsy" has historically been used to describe such works. However, this term is now considered a slur. The appropriate terms are Romani or Roma.

Romani women are frequently portrayed as symbols of passion and freedom in music and art. This representation can highlight their artistic contributions, particularly in dance and music, but it also risks reinforcing superficial stereotypes that reduce their identities to mere symbols of exoticism, stripping away their individuality and complexity. This duality reflects broader societal issues regarding how women are often portrayed and understood within patriarchal frameworks. We hope to reclaim some of the joy of self-expression as we sing these pieces.

Acknowledgements

I would like to express my heartfelt gratitude to my teachers, both past and present, especially Dr. Paul Rardin and Dr. Mitos Andaya Hart, for their invaluable guidance of this recital and my Master's studies.

To the singers and players, it has been a joy celebrating music with you. Thank you.

And to my family and friends, thank you for your unwavering support.

Welcome to All the Pleasures, Z. 339

Henry Purcell

Welcome to All the Pleasures is one of Henry Purcell's twenty-four distinguished odes, composed in 1683 for St. Cecilia's Day, a tradition in England celebrated with performances on November

22nd. St. Cecilia is revered as the patron saint of musicians and is often depicted with musical instruments such as a lyre or organ, symbolizing her association with music and its divine qualities. In this ode, Purcell honors both St. Cecilia and the transcendent power of music itself.

As an innovative and influential composer of the Baroque Era, Purcell showcases his versatility in *Welcome to All the Pleasures* by blending elements of traditional English folk music with influences from Italian opera and French overture. His writing is characterized by bold and expressive harmonies, enchanting vocal solos, and charming instrumental obbligatos that contribute to the overall narrative of celestial harmony. A craftsman of musical imagery, Purcell emphasizes phrases such as “ark of universal harmony,” and skillfully employs a ground bass to captivate listeners in the alto solo “Here the Deities Approve.” The final chorus underscores the collective act of music-making, both literally and metaphorically, as Purcell sets the text, “In a consort of voices while instruments play, we celebrate...” Through this shared experience of music, we discover joy and unity in a profound appreciation of the art form.

Verse: Contralto, Tenor, and Bass
Welcome to all the Pleasures that delight,
of ev’ry Sense, the grateful Appetite.

Chorus:
Hail great Assembly of Apollo’s Race,
Hail to this happy place, this Musical Assembly,
that seems to be the Ark of Universal Harmony.

Contralto Solo:
Here the Deities approve,
The God of Music, and of Love;
All the Talents they have lent you,
All the Blessings they have sent you;
pleas’d to see what they bestow,
live and thrive so well below.

Verse: Soprano 1, Soprano 2, and Tenor
While Joys Celestial their bright Souls invade
to find what great improvement you have made.

Bass Solo/ Chorus:
Then lift up your Voices, ye Organs of Nature,
those Charms to the troubled and amorous Creature.

Verse: Contralto, Tenor, and Bass
The Pow’r shall divert us a pleasanter way,
for sorrow and grief find from Music relief,
and Love its soft Charms must obey.

Tenor Solo:
Beauty thou Scene of Love,
and Virtue, thou innocent Fire,
made by the Powers above
to temper the heat of Desire,
Music that Fancy employs
in Raptures of innocent Flame,
we offer with Lute and with Voice
to Cecilia, Cecilia's bright Name.

Tenor Solo/ Chorus:
In a Consort of Voices while Instruments play,
with Music we celebrate this Holy day;
Iô Cecilia, Cecilia,
in a Consort of Voices we'll sing.

Libretto by Christopher Fishburn

Three Madrigals

Maddalena Casulana

Maddalena Casulana was an Italian composer, singer, and lutenist of the Renaissance, renowned for being the first woman to have her music published in print. She challenged gender norms through her work and declared,

"[I] want to show the world, as much as I can in this profession of music, the vain error of men that they alone possess the gifts of intellect and artistry, and that such gifts are never given to women."

Casulana's madrigals, a popular form of secular vocal music in the 16th century, showcase her exceptional talent for setting poetry to music with intricate vocal harmonies and varied textures. Listen for bright and dark sonorities to depict the sun and total obscurity in "Io d'odorate fronde" and scurrying quick notes in "Ridon 'hor per le piagge" as we "go chasing the aura." "Morir non puo" demonstrates Casulana's later style. Overlapping lines of "so too would you die, so too would I die" build upon each other not once but twice before relaxing into the final cadence.

“Io d'odorate fronde” is from *Il primo libro de' madrigali* (First Book of Madrigals), published in 1568.

Io d'odorate fronde de bei fiori
Che la felice arabbia in grembo asconde
Te sacra un gran altar tra verde alhori
Che arda mai sempre qui vicin al onde.

With the sweet-smelling leaves of lovely flowers
that grow in the fertile region of Arabia,
I dedicate to you a great altar among green laurels
where a flame will eternally burn here near the water.

E de le nimphe de la nobil Clori
Meco la più leggiadra in queste sponde
Cantera, cantera le due lodi ad una

Here on these banks the prettiest of the nymphs who
escort the noble Chloris
will join me in singing the praises of an incomparable
woman

Fin che col sol il ciel tutto si inbruna.

until the sun sets and the sky turns dark.

“Ridon ‘hor per le piaggie herbett’e fiori” is from *Il primo libro de' madrigali a cinque voci* (The First Book of Madrigals for Five Voices), published in 1568.

Ridon' hor per le piaggie herbett'e fiori,
esser non puo che quel angelic' alma,
non sent' il suon del' amorse note,
se nostra ria fortun' è di piu forza,
lagrimand' e cantando i nostri versi,
e col bue zopp' andrem cacciando l'aura.

Now the meadows are gaily bedecked with grass and
flowers:
that beguiling angel of a young woman whom I adore
surely cannot fail to hear
the strains of music, inspired by love, that are borne
upon the breeze.
But if cruel fate has gained the upper hand over me,
I shall weep as I sing my verses
and with a lame ox try to catch the breeze.

Poem by Francesco Rasi

“Morir non può” is from *Il secondo libro de' madrigali a cinque voci* (The Second Book of Madrigals for Five Voices), published in 1594.

Morir non può il mio cuore:
ucciderlo vorrei, poi che vi piace,
Ma trar no si può fuore dal petto
Vostr'ove gran tempo giace;
Et uccidendol'ïo, come desïo,
So che morreste voi,
Morrend' anch'ïo.

My heart cannot die:
I would like to kill it, Since that would please you,
But it cannot be pulled out of your breast,
Where it has been dwelling for a long time;
And if I killed it, as I wish,
I know that you would die,
and I would die too.

Poem by Giovanni Battista Guarini

Two Programmatic Pieces of Roma Life

Titans of the German Romantic Era, Robert Schumann and Johannes Brahms both set texts depicting an idealized picture of Romani life.

Robert Schumann wrote “Zigeunerleben” as part of *Drei Gedichte nach Emmanuel Geibel* (Three Poems by Emmanuel Geibel), for solo voice and piano in 1840, his famous “Year of Song.” A decade later, he arranged the set for mixed chorus. Schumann’s song takes us on a narrative of a mystical nomadic lifestyle. Musically, he shifts between sections of quieter introspection and bursts of energetic movement, mirroring the alternating rapture and excitement described in the text. The rhythmic vitality is enhanced by a festive triangle and tambourine until the music and Roma people described mysteriously wander off to “who knows where.”

Im Schatten des Waldes, im Buchengezweig
Da regt sich's und raschelt und flüstert zugleich;
Es flackern die Flammen, es gaukelt der Schein
Um bunte Gestalten, um Laub und Gestein.

In the shaded wood, among the beech tree's boughs
Things stir and rustle and murmur,
The flames flicker, the glow dances
Round coloured forms, round foliage and stone.

Das ist der Zigeuner bewegliche Schar,
Mit blitzendem Aug' und mit wallendem Haar,
Gesäugt an des Niles geheiligter Flut,
Gebräunt von Hispaniens südlicher Glut.

It is the gypsies who throng there
With flashing eyes and waving hair,
Suckled alongside the sacred Nile,
Bronzed by Spain's southern heat.

Ums lodernde Feuer in schwellendem Grün
Da lagern die Männer verwildert und kühn,
Da kauern die Weiber und rüsten das Mahl,
Und füllen geschäftig den alten Pokal.

Around the blazing fire in the burgeoning green
The bold, wild men are stretched,
The women crouch and prepare the meal,
And busily fill the ancient goblet.

Und Sagen und Lieder ertönen im Rund,
Wie Spaniens Gärten so blühend und bunt,
Und magische Sprüche für Not und Gefahr
Verkündet die Alte der horchenden Schar.

And fables and songs sound all around,
Colorful and blooming as the gardens of Spain,
And the old gypsy recites to the listening throng
Her magic spells against famine and danger.

Schwarzäugige Mädchen beginnen den Tanz;
Da sprühen die Fackeln im rötlichen Glanz,
Heiß lockt die Gitarre, die Cymbel klingt,
Wie wilder und wilder der Reigen sich schlingt.

Dark-eyed girls begin the dance;
Torches sparkle in the reddish gleam,
Passionate guitars entice, cymbals sound,
As the dance grows wilder and wilder.

Dann ruhn sie ermüdet von nächtlichen Reihn;
Es rauschen die Buchen in Schlummer sie ein,
Und die aus der glücklichen Heimat verbannt,
Sie schauen im Traume das glückliche Land.

Then, exhausted, they rest from the nightly dance,
The beech trees rustle them to sleep,
And, banished from their native land,
They see in dreams that happy land.

Doch wie nun im Osten der Morgen erwacht,
Verlöschen die schönen Gebilde der Nacht;
Es scharret das Maultier bei Tagesbeginn,
Fort ziehn die Gestalten, wer sagt dir wohin?

But when the day dawns in the east,
The nocturnal visions fade;
The mule at daybreak paws at the ground,
The figures set off, but who knows where?

Text by Emmanuel Geibel

Johannes Brahms's "Brauner Bursche führt zum Tanze" is the fifth song in the cycle, *Zigeunerlieder* (Romani Songs), Op. 103, written in 1887. It colorfully captures the spirit of a lively dance scene with the piano and voices personified as equal partners. Brahms adeptly blends a Hungarian folk idiom with his own signature lyricism and syncopated rhythms. One can picture dancers leaping, being swung about, and holding their dramatic poses.

Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind,
Schlägt die Sporen keck zusammen,
Csardas-Melodie beginnt,
Küßt und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Cymbal, daß es klingt.

A swarthy lad leads his lovely
Blue-eyed lass to the dance,
Boldly clashes his spurs together,
A csárdás melody begins,
He kisses and hugs his sweet little dove,
Turns her, leads her, exults and leaps;
Throws three shining silver florins
That make the cimbalom ring.

Notes by Elizabeth Beavers

Graduate Conductors Chorus

Kylar Sprenger, conductor

Kim Barroso, pianist

SOPRANO

Adrianna Barnett

Kayla Elliott

Ananya Ravi

Roslyn Rich

Macey Roberts

Victoria Smith

TENOR

Shawn Anderson

Roberto Guevara

James Hatter

Blake Levinson

Charles McNeil, Jr.

Julian Nguyễn

ALTO

Elizabeth Beavers

Taylor Butenschoen

Carmelina Favacchia

Tatiana Hayward

Sarah Petko

Sadie Roser

Sydney Spector

Angela Thornton

BASS

Zachary Alvarado

Bryson Christopher

Gabe Kutz

Matt Lista

Recital Chorus

Elizabeth Beavers, conductor

Kim Barroso, pianist

SOPRANO

Olivia Bell
Kayla Elliott
Camila Franco Rodriguez
Barbara Lewandowski
Victoria Niedermayer
Ree Randolph
Roslyn Rich
Ashlee Terrill

ALTO

Adrianna Barnett
Tayler Butenschoen
Jorge Emdanat
Emily Georgiou
Tatiyanna Hayward
Katey Megginson
Hallie Morton
Meilani Rea
Elizabeth Stump

TENOR

Zachary Alvarado
Alison Grimes
Matt Lista
Charles McNeil, Jr.
Julian Nguyễn

BASS

Jacob Flaschen
Tom McLoughlin
Derek Renzelman
Kylar Sprenger

Recital Orchestra

VIOLIN I

Veronika Sveshnikova
Sofiya Solomyanskaya
Kyle Stevens

VIOLIN II

Ruslan Dashdamirov
Katherine Lebedev
Linda Askenazi Mochon

VIOLA

Meghan Holman
AJ Stacy

CELLO

Marcela Reina

DOUBLE BASS

Jia Binder

ORGAN

Kim Barroso