

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

Recital Chorus
Kylar Sprenger, conductor

February 24, 2025 • 7:30PM
Rock Hall Auditorium
1715 N. Broad Street
Philadelphia, PA 19122



Program

Kylar Sprenger, conductor
Erik Meyer, pianist

Miserere in C minor, ZWV. 57

Jan Dismas Zelenka (1679-1745)

Miserere I
Miserere II
Gloria Patri I
Gloria Patri II

Erica Breitbarth, soprano

Sicut erat
Miserere III

Recital Orchestra

Keter

Salamone Rossi (1570-1630)

Kayla Elliott, soprano; Adrianna Barnett, alto
Matt Lista, tenor; Andrew Clickard, bass

Let Us Cheer the Weary Traveler

R. Nathaniel Dett (1882-1943)

Finn DeVries, soprano; Tayler Butenschoen, alto
Jamie Hatter, tenor; Tom McLoughlin, bass

Drei Hirtenkinder aus Fátima

Arvo Pärt (b. 1935)

I Believe This is Jesus

Undine Smith Moore (1904-1989)

Autumn

Jussi Chydenius (b. 1972)

D'Ror Yikra

Yehezkel Braun (1922-2014)

Kalia Page, drums

The use of photographic, audio, and video recording is not permitted.
Please turn off all electronic devices.
Two hundred forty-third performance of the 2024-2025 season.

Program Notes

Miserere in C minor, ZWV. 57

Jan Dismas Zelenka

Jan Dismas Zelenka, born in 1679, was a Bohemian composer and virtuoso double bassist of the late Baroque era. Though he spent much of his career overshadowed by more prominent contemporaries such as Johann Sebastian Bach, Zelenka reveals a striking originality and profound depth in his works. Known for his *Missa Purificationis*, he composed a rich body of sacred music which includes two well-known settings of Psalm 50 (*Miserere*) the *Miserere in D minor*, ZWV. 56 (1722) and the *Miserere in C minor*, ZWV. 57 (1738). Psalm 50 is a text traditionally associated with Lenten reflection. Zelenka infuses the C minor version with intense dramatic contrasts, vivid harmonic language, and masterful counterpoint. The work opens with an imposing and chromatically rich *Adagio*, where the voices and orchestra intertwine to create a sense of anguish and supplication. Zelenka's use of dissonance and suspensions conveys the weight of sin and the soul's plea for mercy. Followed by a fugal movement, which is a reworking of Girolamo Frescobaldi's *ricecare* from *Fiori musicali*. Throughout the *Miserere*, Zelenka demonstrates his characteristic boldness in harmonic exploration. Unexpected modulations and striking chord progressions heighten the emotional impact, while intricate vocal and instrumental textures reflect his deep understanding of both voice and ensemble. While the first three movements each establish their own distinct soundscape and emotion, themes from earlier in the work begin to reappear. This is due to the piece's cyclic arch form, a symmetrical musical structure in which material from the opening is mirrored and revisited toward the end.

Miserere mei, Deus: secundum magnam
misericordiam tuam.
Et secundum multitudinem miserationum
tuarum, dele iniquitatem meam.
Amplius lava me ab iniquitate mea: et a peccato
meo munda me.
Quoniam iniquitatem meam ego cognosco: et
peccatum meum contra me est semper.
Tibi soli peccavi, et malum coram te feci: ut
justificeris in sermonibus tuis, et vincas cum
judicaris.
Ecce enim in iniquitatibus conceptus sum: et in
peccatis concepit me mater mea.
Ecce enim veritatem dilexisti: incerta et occulta
sapientiae tuae manifestasti mihi.
Asperges me hysopo, et mundabor: lavabis me, et
super nivem dealabor.
Auditui meo dabis gaudium et laetitiam: et
exsultabunt ossa humiliata.
Averte faciem tuam a peccatis meis: et omnes
iniquitates meas dele.
Cor mundum crea in me, Deus: et spiritum
rectum innova in visceribus meis.
Ne proicias me a facie tua: et spiritum sanctum
tuum ne auferas a me.
Redde mihi laetitiam salutaris tui: et spiritu
principali confirma me.
Docebo iniquos vias tuas: et impii ad te
convertentur.
Libera me de sanguinibus, Deus, Deus salutis
meae: et exsultabit lingua mea justitiam tuam.

Domine, labia mea aperies: et os meum
annuntiabit laudem tuam.
Quoniam si voluisses sacrificium, dedissem
utique: holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus: cor
contritum, et humiliatum, Deus, non despicias.
Benigne fac, Domine, in bona voluntate tua Sion:
ut aedificentur muri Ierusalem.
Tunc acceptabis sacrificium justitiae, oblationes,
et holocausta: tunc imponent super altare tuum
vitulos.

Have mercy on me, O God, according to Thy great
mercy.
According unto the multitude of Thy tender
mercies remove my transgressions.
Wash me thoroughly from my iniquities, and cleanse
me from my sin.
I knowingly confess my transgressions: and my sin is
ever before me.
Against Thee only have I sinned, and done evil before
Thee: that they may be justified in Thy sayings, and
might they overcome when I am judged.
But behold, I was formed in iniquity: and in sin did my
mother conceive me.
Behold, Thou desirest truth in my innermost being:
and shalt make me to understand wisdom secretly.
Thou shalt sprinkle me with hyssop, and I shall be
clean: wash me, make me whiter than snow.
Open my ears and make me hear of joy and gladness:
and my bones that have been humbled shall rejoice.
Turn away Thy face from my sins: and remember not
all my misdeeds.
Create in me a clean heart, O God: and make anew a
righteous spirit within my body.
Do not cast me away from Thy presence: and take not
Thy holy spirit from me.
Restore unto me the joy of your salvation, and uphold
me with a willing spirit.
I will teach those that are unjust Thy ways: and sinners
shall be converted unto Thee.
Deliver me from blood, O God, the God of my
salvation: and my tongue shall sing of Thy
righteousness.
O Lord, open my lips: and my mouth shall spring forth
Thy praise.
For Thou desirest no sacrifice, where others would:
with burnt offerings Thou wilt not be delighted.
Sacrifices of God are broken spirits: dejected and
contrite hearts, O God, Thou wilt not despise.
Deal favorably, O Lord, in Thy good pleasure unto
Zion: build Thou the walls of Jerusalem.
Then shalt Thou be pleased with the sacrifices of
righteousness, with small and large burnt offerings:
then shall they lay calves upon your altar.

Gloria Patri, et Filio, et Spiritui Sancto, Sicut erat
in principio, et nunc, et semper, et in saecula
saeculorum. Amen,

Glory be to the Father, and to the Son, and to the Holy
Spirit, as it was in the beginning, is now, and will be
forever. Amen.

Keter

Salamone Rossi

Salamone Rossi was an Italian composer, whose works bridged the late Renaissance and early Baroque periods. Active in Mantua, Rossi served at the Gonzaga court alongside such luminaries as Claudio Monteverdi, composing secular madrigals, instrumental music, and sacred works for both Christian and Jewish contexts. A Jewish composer, he was best known for his *Hashirim Asher L'Shlomo* (The Songs of Solomon), a collection of Hebrew liturgical music published in 1623. These works are a remarkable fusion of Jewish tradition with the musical innovations of the later Italian Renaissance. *Keter* (Hebrew for “crown”) is one of Rossi’s sacred choral pieces and comes from the Kedusha section of the Jewish liturgy. Rossi’s music was revolutionary for its time, as it brought the musical idioms of the Christian courts into the synagogue, a bold act of cultural synthesis. His work stands as a testament to the resilience and adaptability of Jewish artistic expression in a period when Jewish musicians often faced exclusion from mainstream European musical life.

כְּתֹר יִתְּנוּ לָךְ ה' אֱלֹהֵינוּ מִלְאָכִים הַמוֹנִי מַעְלֵה עִם עִמָּךְ יִשְׂרָאֵל קְבוּצֵי מְטֵה כְבוֹדוֹ מֵלֵא עוֹלָם וּמְשַׁרְתָּיו שׁוֹאֲלִים אֵי מִקוֹם כְּבוֹדוֹ מִמְקוֹמוֹ הוּא יִפֹּן בְּרַחֲמָיו לַעֲמוֹ הַמִּיחֲדִים שְׁמוֹ עָרַב וּבָקֵר בְּכֹל יוֹם תָּמִיד אֶחָד הוּא אֱלֹהֵינוּ הוּא אֲבִינוּ הוּא מִלְכֵנוּ הוּא מוֹשִׁיעֵנוּ הוּא יוֹשִׁיעֵנוּ וַיִּגְאֲלֵנוּ שְׁנֵית וַיִּשְׁמִיעֵנוּ בְּרַחֲמָיו לַעֲיֵנִי כָּל חַי אֲנִי ה' אֱלֹהֵיכֶם יְמֹלֵךְ ה' לַעוֹלָם אֱלֹהֵיךְ צִיּוֹן לְדוֹר וָדוֹר הַלְלוּיָהּ	Keter yitnu lakh hamoné mala im kevtzématah. Kevodo male olam, mesharetav sho'alim zeh azeh: ayeh mekom kevodo? Mimekomo yifen le'amo ham'yachadim et shemo 'erev vavoker tamid bechol yom: Echad elohenu, hu 'avinu, hu malkenu, hu moshi'enu, hu yashmi'enu berachama vshenit le'enei kol chai: Ani adonai elohemchem. Yimloch adonai le'olam, elohayich Tziyon ledor vador, haleluya, haleluya, haleluya.	Your crown of holiness is acclaimed by throngs of angels on high and by Your people assembled below. His glory pervades the universe; His ministering angels inquire of one another: Where is the place of glory? From His heavenly abode may He turn in mercy to the people who twice daily proclaim in love the unity of His name, One is our God; He is our Father, our Sovereign, and our Deliverer. In His mercy He will again make known in the presence of all the living that He will be your God. "I am the Lord your God." The Lord shall reign forever; your God, O Zion, shall be Sovereign to all generations. Hallelujah
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Let Us Cheer the Weary Traveler

R. Nathaniel Dett

Canadian-born composer, pianist, and educator R. Nathaniel Dett's music bridges the worlds of classical composition and African American spirituals. Deeply committed to preserving the legacy of spirituals, Dett infused them with sophisticated harmonic and structural elements drawn from the Western classical tradition. *Let Us Cheer the Weary Traveler* is a vibrant choral arrangement of a traditional spiritual that celebrates resilience and hope. The rhythmic vitality and call-and-response patterns reflect the communal spirit of African American sacred music, while Dett's rich harmonies elevate the piece to a concert setting.

Let us cheer the weary traveler
Cheer the weary traveler
Let us cheer the weary traveler
Along the heavenly way

I'll take my gospel trumpet
And I'll begin to blow
And if my Saviour helps me
I'll blow wherever I go

Let us cheer the weary traveler
Cheer the weary traveler
Let us cheer the weary traveler
Along the heavenly way

And if you meet with crosses
And trials on the way
Just keep your trust in Jesus
And don't forget to pray

Let us cheer the weary traveler
Cheer the weary traveler
Let us cheer the weary traveler
Along the heavenly way

Drei Hirtenkinder aus Fátima

Arvo Pärt

Estonian composer Arvo Pärt (b. 1935) is known for his minimalist and deeply spiritual style, often described as "tintinnabuli" or "little bells" in Latin. *Drei Hirtenkinder aus Fátima* (Three Shepherd Children from Fátima), composed in 2014, is a luminous meditation inspired by the Marian apparitions witnessed by three shepherd children in Fátima, Portugal, in 1917. The work is written for a treble choir and evokes a sense of childlike innocence and devotion. Pärt's characteristic use of simplicity and silence creates a reflective and prayerful atmosphere, drawing the listener into the

mystical world of the Fátima story. The delicate interplay between melody and harmony mirrors the purity and reverence of the shepherd children's visions.

Aus dem Mund der Kinder und Säuglinge schaffst du dir Lob. From the mouths of Children and Infants you will get praise.

I Believe This is Jesus

Undine Smith Moore

Undine Smith Moore, often referred to as the “Dean of Black Women Composers,” was a trailblazing composer and educator. Her work celebrates the richness of African American music traditions, particularly spirituals, while exploring innovative harmonic and textual interpretations. *I Believe This is Jesus* is a jubilant and energetic arrangement of a traditional spiritual, featuring syncopated rhythms and vibrant choral textures. Moore masterfully captures the essence of communal worship, allowing the singers to embody the joy and conviction of the text. This piece exemplifies Moore's commitment to preserving and celebrating African American spiritual heritage in a modern concert context.

I believe this is Jesus;
Come and see, oh, come and see.
The light of God shines in his face,
He offers all his pard'ning grace;
Come and see, oh, come and see.
Yes, yes, yes Lord!
Oh, I believe this is Jesus;
Come and see, come and see.

-Traditional spiritual

Autumn

Jussi Chydenius

Jussi Chydenius is a Finnish composer and bass singer best known as a member of the acclaimed vocal group Rajaton. *Autumn* is a contemplative choral work that captures the melancholic beauty of the changing season. With lush harmonies and flowing melodic lines, Chydenius evokes the quiet, introspective mood of autumn as nature transitions toward dormancy. The piece features subtle dynamic shifts and intricate harmonic colors that reflect the falling leaves, fading light, and sense of stillness associated with this time of year. *Autumn* is a poignant reminder of life's cyclical nature, expressed through the evocative language of contemporary choral music.

There is wind where the rose was,
Cold rain where sweet grass was,
And clouds like sheep
Stream o'er the steep
Grey skies where the lark was.
Nought warm where your hand was,
Nought gold where your hair was,
But phantom, forlorn,
Beneath the thorn,
Your ghost where your face was.

Cold wind where your voice was,
Tears, tears where my heart was,
And ever with me,
Child, ever with me,
Silence where hope was.

Walter de la Mare-November

D'Ror Yikra

Yehezkel Braun

Yehezkel Braun (1922–2014) was an Israeli composer whose works often drew upon traditional Jewish melodies and liturgical themes. *Dror Yikra* is a setting of a beloved medieval Hebrew piyyut (liturgical poem) by Dunash ben Labrat, which dates to the 10th century and sung on Shabbat. The text calls for freedom, peace, and divine protection, and Braun's treatment of the melody reflects both reverence for its historical origins and a contemporary sensibility. His arrangement highlights the modal flavors of the original tune while incorporating rich harmonies and rhythmic vitality, bridging the gap between ancient tradition and modern choral expression. *Dror Yikra* is a celebration of Jewish heritage and Braun's unique ability to merge past and present in his music.

דְּרוֹר יִקְרָא לְבָן עַם בֵּית.
וַיִּנְצְרְכֶם כְּמוֹ בְּבֵית.
נְעִים שִׁירְכֶם וְלֹא יִשְׁבֹּת.
שְׁבוּ וְנוּחוּ בְיוֹם שַׁבָּת
דְּרוֹשׁ נְוִי וְאוֹלָמִי.
וְאוֹת יֵשַׁע עֲשֵׂה עִמִּי.
נִטַּע שׁוֹרֵק בְּתוֹךְ כְּרָמִי.
שְׁעָה שׁוֹעֵת בֵּית עִמִּי
אֱלֹהֵי תֵן לְמִדְבַּר הַר
הַדָּס שְׁטָה בְרוֹשׁ תִּדְהָר
וְלַמְזָהִיר וְלַנְּזָהִר
נִטַּע שְׁלוֹם כְּמִי נְהָר

May He proclaim freedom
For all His sons and daughters
And keep you as the apple of His eye.
Pleasant is your name;
It will not be destroyed,
Repose, relax on the sabbath day.
Revisit my holy temple
Give me a sign of deliverance.
Plant a vine in my vineyard,
Look to my people, hear their laments.
Place, O God, in the mountain waste,
Fir and acacia, myrtle and elm.
Give those who teach,
And those who obey,
Abundant peace, like the flow of a stream.

Notes by Kylar Sprenger

Recital Chorus

Kylar Sprenger, conductor

Erik Meyer, pianist

SOPRANO

Janell Darby
Finn De Vries
Kayla Elliott
Victoria Niedermayer

TENOR

Alison Grimes
James Hatter
Matt Lista
Michael Sakell

ALTO

Adrianna Barnett
Nadia Bodnari
Tayler Butenschoen
Emily Georgiou
Tatiyanna Hayward
Anya Nirschl

BASS

Andrew Clickard
Gabe Kutz
Ben Leavitt
Tom McLoughlin
Oscar Mejia Miranda

Recital Orchestra

OBOE

Sarah Walsh
Kay Meyer

VIOLA

Nora Rose Lowther
Aria Anderson

VIOLIN I

Veronika Sveshnikova
Ruslan Dashdamirov
Kyle Stevens

CELLO

Sam DiVirgilio

VIOLIN II

Iuliia Kuzmina
Sofiya Solomyanskaya
Katherine Lebedev

DOUBLE BASS

Daniel Virgen

ORGAN

Erik Meyer