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David Spitko, Artistic Director

**Vespers**  
**Kile Smith**

Accompanied by

**PIFFARO**  
THE RENAISSANCE BAND

which commissioned *Vespers*

Saturday evening  
November 21, 2015  
at 7:30 pm

Trinity Lutheran Church  
1000 W. Main Street Lansdale, PA 19446  
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### **About The Lutheran Vespers**

Vespers is the sunset evening prayer service in the Orthodox, Western and Eastern Catholic, Anglican, and Lutheran liturgies of the canonical hours. The word comes from the Greek ἑσπέρα ("hespera") and the Latin *vesper*, meaning "evening." It is also referred to in the Anglican tradition as Evensong.

The Lutheran Vespers service was birthed in the 16th century when Martin Luther and his followers broke from the Roman Catholic Church. Traditionally it had been a daily service held in the late afternoon or early evening, with occasional congregational participation with most of the liturgy occurring up front in the choir, and with chanted psalms and Magnificat in Latin providing the principal devotional emphasis.

But the adoption of the Vespers service by Luther and his followers did not ensure complete adherence to tradition. The inclusion of traditional elements such as specific psalms and the Magnificat canticle, the antiphons<sup>1</sup> surrounding these, invocation of the Holy Spirit at the outset of the service, specific Biblical readings for the day, prayers, and the singing of the Benedicamus at the conclusion of the service - none of these elements were considered sacrosanct by congregations and rectors across the region.

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<sup>1</sup> An antiphon is any psalm, canticle, or other sacred musical work sung responsorially, that is, with a cantor or small group singing verses while the whole choir or congregation respond with a refrain. Tonight you will hear two antiphons in *Vespers* ~ "Psalm 113" and "Vater Unser."

In a 1699 service order from Hamburg, antiphons were replaced by German chorales (hymns) and organ preludes, creating a service much like Sunday matins (without communion). Nearby in Lüneburg, Vespers congregations had the choice of singing the Magnificat and hymns in Latin or German, and the service included both a sermon and the Magnificat, with chorales. Further north in Lübeck's Marienkirche, where Dieterich Buxtehude (c. 1637-1707) spent most of his remarkable career, the Saturday Vespers included a reading from the epistle, the singing of the Magnificat in Latin or German, and a sermon that lasted an hour, with elaborate music surrounding the sermon on feast days. Given the length of the sermon, Vespers started at 2 pm and lasted for roughly three hours!

Smith's *Vespers* does not have all the elements of a modern Lutheran Vespers. Rather, as you will read in Mr. Smith's notes below, he composed *Vespers* as a concert work "infused with the spirit of the liturgical spirit." However, viewing the wonderful liturgical diversity the early Lutheran church embraced, it seems to this writer that *Vespers* just as easily could be a modern-day Vespers service.

### **What Kile Smith Wrote About His *Vespers***

I have loved the Lutheran liturgy from childhood, even before I was aware of the concept of classical music. So I was thrilled when, during discussions with Piffaro, the idea was floated of a new composition inspired by the musical flowering of the Lutheran Reformation. That idea became this *Vespers*.

Because so much new music was being produced in the early 1500s for these new liturgies (including excellent music by Martin Luther himself), and since so much of it is still in use, the Renaissance hovers over Lutheran music to this day. Certainly the sounds of the instruments composed for at the time—recorders, shawms, dulcians, sackbuts, plucked strings—are as congenial to the spirit and indicative of the boldness of this music now as then.

For a Lutheran Vespers, any number of Psalms on a seasonal topic might be used. During the weeks of Epiphany (the time of the first performances of *Vespers*), the Lectionary suggests Psalms emphasizing light, kingship, deliverance, and the appearance of a Savior. "Epiphany" Psalms are also used throughout the year, though, so concert performances of *Vespers* need not be restricted to January. For this is not a Vespers service; an actual liturgy may include many more sections than those used here. My intention was not to compose a liturgy, but to create a concert work infused with the spirit of this liturgical tradition. A "Deo gratias," for example, would not often be as elaborate as the one in *Vespers*, and in any case would more properly be divided into separate "Benedicamus Domino" and "Deo gratias" sections. A Lutheran Vespers would probably include Luther's "Komm, Heilger Geist" in place of the "Veni Sancte Spiritus" as often as not. My setting of it, which deletes all the words but the ending "Alleluia" makes this "Veni" more of an extra-liturgical Prelude. And more Psalms would most likely be included in a service.

The chorale, or Lutheran hymn, is the essence of the Lutheran musical gift to the Church. Be it a refashioned or newly composed melody for the new texts being written, the chorale tune is the



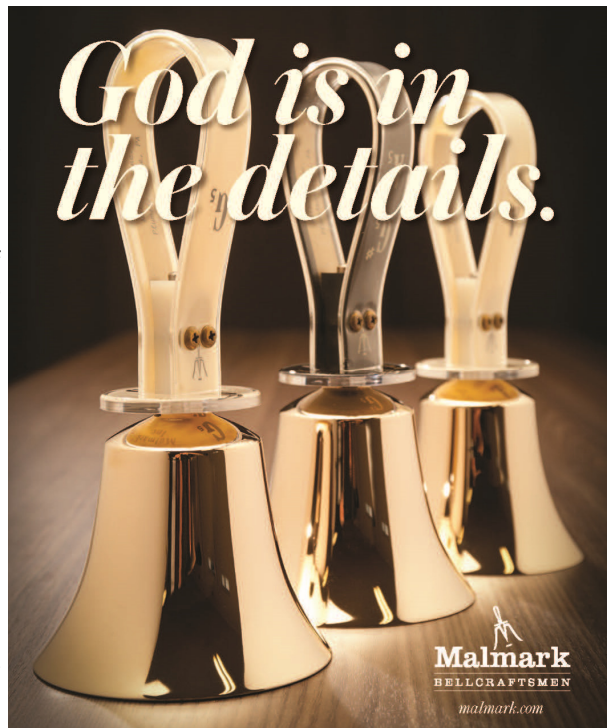
musical lifeblood of Lutheranism. The hint of even a few notes immediately recalls text (and emotion) to the attentive congregant, even in purely instrumental works such as the Sonatas included here. The text is what drives Lutheran music. Typically Lutheran is the emphasis on hymns: “Wie schön leuchtet der Morgenstern” is used where a processional hymn might take place before the Introit, “Herr Christ, der einig Gotts Sohn” (in a setting for four, then eight, then 16 voices) is placed before the Magnificat, and Luther’s own “Vater unser,” his versification of the Lord’s Prayer in nine verses, follows the Magnificat.

The Magnificat, also known as the Cantic of Mary, essentially serves as the Gospel reading. It along with most non-hymn texts, would be chanted in Latin in urban churches. Luther encouraged the use of Latin where it was known while promoting the vernacular German for hymns and in areas where Latin would not be understood. While much of the music here is chant-inspired, only two actual chants are quoted, the “Veni Sancte Spiritus” and the opening of the “Deo gratias.”

Writing for Renaissance instruments presents the same challenges as writing for their modern counterparts. Repeated listening to live performances of these instruments, singly and in ensemble, is the only way to discover the sounds and possibilities. Playing and singing music from this period in an early-music ensemble has proven to be invaluable experience for me. But I am indebted to Piffaro for providing me with a wealth of information, such as production issues within the ranges, chromatic possibilities, and so on, which would not be obvious even to the astute listener.

There is one way, though, that writing for a Renaissance band—such as might have been available to the 16th-century composer—is unlike writing for an ensemble of “modern” players. It was common practice for many musicians of the time to be proficient in more than one instrument. It exhilarates and challenges the composer to have the players of Piffaro at one’s disposal, each of whom can play any one of a variety of instruments at a world-class level. The possibilities for using these seven players and the twenty-four instruments that were chosen are endless. The masters excelled at varying texture (whether forces were limited, such as during the Thirty Years’ War, or not), and this is something to which I aspired.

The high standards and artistry of the professional singers of The Crossing (the choir which premiered *Vespers*) greatly influenced



the vocal writing. Textures often shift among solo, tutti, and small ensemble singing. Modal harmonies are quite elaborate at times in the hymn settings, while there is much chant-inspired rhythmic flexibility in the Psalms, especially 27 and 113. The voice-leading in general is fairly independent, and there are large swaths of a cappella writing.

When Piffaro boldly commissioned an hour long work of brand-new music, it committed itself to an adventure into unfamiliar territory. Then again, many people love both contemporary and early music, and enjoy the experience of that which is beyond the standard repertoire. I commend Piffaro for having this vision, and thank them for allowing me to be enchanted again by the genius of the Lutheran Reformation.



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**SHAWM** The shawm is a conical bore, double-reed woodwind instrument dating in Europe from the 12th century. It achieved its peak of popularity during the medieval and Renaissance periods, after which it was gradually eclipsed by the oboe family. The shawm would have been familiar to crusaders, who

often had to face massed bands of Saracen shawms and nakers (a kind of a drum), used as a psychological weapon. It must have had a profound effect, as the shawm was quickly adopted by Europeans for dancing as well as for military purposes. One of the shawm's descendents is the piffaro—an Italian double reed instrument. It is from this instrument from which Piffaro gets its name.

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***There are some very quiet moments in the music tonight. Therefore, please mute or turn off any cell phones you may have. The recording of the concert or taking of any pictures is prohibited. Thank You.***

**Three Motets from *Canticum Canticorum* (Fourth Book of Motets - 1584) Giovanni da Palestrina**  
Kelly Wyszomierski, Associate Director

The works of Italian composer Giovanni Pierluigi da Palestrina (c. 1525-1594) constitute the peak of High Renaissance choral music. With an output that includes 104 masses, 68 offertories, 45 hymns, 33 magnificats, several lamentations settings, and books encompassing 250 motets, Palestrina remains one of the most famous and often-performed Renaissance composers today. Palestrina is best-known for changing the style of polyphonic music (music in which each voice part moves independently of the others.) Prior to the mid-16th century, polyphonic choral was incredibly complex, so much so that listeners were not able to understand the text of the piece. This was problematic in a time when the majority of choral music was commissioned by the church and performed in sacred settings. Palestrina developed a new, simpler style in which voices still moved independently, but text was more easily understandable. This helped to appease religious leaders who opposed the older style while still maintaining the popularity of polyphonic music. The best example of this revised polyphonic style is found in Palestrina's *Missa Papae Marcelli*, his most famous choral work ~ which The Choristers performed in 2001.

In 1584, Palestrina published his "Motetorum liber quartus", or Fourth Book of Motets. In this volume, Palestrina sets texts from the Song of Songs, or Song of Solomon. These highly sensual texts are found in both the Christian Bible and the Jewish Tanakh. On the surface, these texts describe the physical love of man and wife, but on a deeper level, they represent the relationship of God and the Church or God and the nation of Israel. This collection remains unjustly obscure among Palestrina's other books of motets.

The motets programmed tonight demonstrate Palestrina's refined polyphonic style; he composed each motet in a way that drew attention to the text of the piece.

"Vox dilecti mei" is the only motet in the entire collection that begins with all of the voices singing at the same time; this is called homophony. Just a few measures into the piece, all the voices come together again at the text "ecce" (behold). Palestrina uses the contrast of homophony and polyphony to draw the listener's ear to the importance of the statement. At the opening of "Descendi in hortum nucum" (I went down into the nut orchard), the descending line in each voice part mimics the physical descent into the orchard. In "Dilectus meus mihi", each voice part sings the text "caprae hinuloque cervorum super montes" (like a gazelle or young stag on the mountains). Palestrina uses a leap upward to represent the gazelle leaping up the mountain. These clever paintings of the text helped listeners to understand the text despite Palestrina's use of polyphony, and this style became the standard for composers in the High Renaissance.





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## Vox dilecti

## Song of Solomon 2:8–10a

<sup>8</sup> Vox dilecti mei:  
ecce iste venit,  
saliens in montibus,  
transiliens colles.

<sup>9</sup> Similis est dilectus meus capreae,  
hinuloque cervorum.  
En ipse stat post parietem nostrum,  
Respiciens per fenestras,  
prospiciens per cancellos.

<sup>10</sup> En dilectus meus loquitur mihi.

The voice of my beloved!  
Behold he comes,  
leaping upon the mountains,  
bounding over the hills.

My beloved is like a gazelle,  
or a young stag.  
Look, there he stands behind our wall,  
gazing in at the windows,  
looking through the lattice.

My beloved speaks to me.

## Descendi in hortum nucum

## Song of Solomon 6:10

<sup>10</sup> Descendi in hortum nucum,  
ut viderem poma convallium,  
et inspicerem si floruisset vinea,  
et germinassent mala punica.

I went down into the nut orchard,  
to see the fruits of the valleys,  
and see if the vines flourished,  
and pomegranates budded.

## Dilectus meus mihi

## Song of Solomon 2:16–3:1

<sup>16</sup> Dilectus meus mihi, et ego illi;  
qui pascitur inter lilia,  
<sup>17</sup> donec adspiret dies et inclinentur umbrae.  
Revertere, similis esto dilecte mi capreae,  
hinnuloque cervorum super montes Bether.

<sup>1</sup> In lectulo meo per noctes quaesivi,  
quem diligit anima mea;

My beloved is mine, and I am his;  
he pastures his flock among the lilies,  
until the day breathes and the shadows flee.  
Return, my beloved be like a gazelle,  
a young stag on the cleft mountains.

Upon my bed at night I sought him,  
who my soul loves;



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music director  
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Vox dilecti mei

Song of Solomon 2:8-10a

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## Settings of “Christ ist erstanden” (Christ is Risen) by Piffaro

The Easter hymn “Christ is risen” is based upon an incredibly ancient Roman Catholic Latin melody (technically a liturgical sequence) that can be traced back to c. 1040. By the 12th century, it is found as a modified German melody in a binding liturgical order of the Archdiocese of Salzburg. The melody thereafter underwent a substantial transformation by Martin Luther (1483-1546) with the help of Johann Walther. It is this version that is found in the Lutheran hymnal.

Setting à 3 (Anonymous, *Glogauer Liederbuch*, c. 1480)

Setting à 4 (Heinrich Isaac, 1450-1515)

Setting à 5 (Stephan Mahu, c.1490-c.1541)

Setting à 3 (Johann Walther, 1527-1578)

Setting à 4 (Walther)

Setting à 4 (Michael Praetorius, 1571-1621)

Españoleta/Gaeta

Anonymous, 16<sup>th</sup> c.

The Composer Talks About His *Vespers*

Kile Smith

### 15-Minute Intermission



**RENAISSANCE GUITAR** Renaissance guitars are the clear predecessor to today’s guitars. The Renaissance guitar had only 4 pitches (technically called “courses”); the first was usually a single string and the other three double strings. During the Renaissance, the guitar may well have been used as it frequently is today, to provide a simple strummed accompaniment for a singer or a

small musical group. However, there were also several significant music collections published during the sixteenth century containing contrapuntal compositions for guitar approaching the complexity, sophistication and breadth of repertory of those appearing in some publications for lute from the same time period. The main difference between Renaissance guitars and lutes (aside from the number of strings and tuning pitches) is the back of the instrument. Renaissance guitars’ backs are largely flat while the lute’s back is bowed.

**CONGRATULATIONS TO ALL!**

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Piffaro

Grant Herreid – lute, theorbo, guitar, shawm, recorder

Priscilla Herreid – shawm, recorders

Greg Ingles – sackbut, recorder, percussion

Joan Kimball – shawm, dulcian, recorders

Liza Malamut – sackbut, recorder

Christa Patton – shawm, recorder, harp

Bob Wiemken – dulcians, recorder, percussion

Soloists

Malinda Haslett, Rebecca Siler & Jacqueline Dunleavy, Sopranos

Maren Montalbano, Mezzo Soprano

Lawrence Jones, Tenor

Frank Mitchell, Bass

**1. Veni Sancte Spiritus**

A.T.T.T.B. recorders, sackbut

Tenor & Bass choir *div. a 6*

Alleluia

**2. Hymn: Wie schön leuchtet der Morgenstern**

S.S.A.T. shawms, 2 sackbuts, theorbo

Soprano, Alto, Tenor & Bass choir

Wie schön leuchtet der Morgenstern  
voll Gnad und Wahrheit von dem Herrn,  
die süße Wurzel Jesse!  
Du Sohn David aus Jakobs Stamm,  
mein König und mein Bräutigam,  
hast mir mein Herz besessen,  
lieblich, freundlich,  
schön und herrlich, groß und ehrlich,  
reich an Gaben,  
hoch und sehr prächtig erhaben.

How brightly shines the Star of Morn,  
all grace and truth the Lord has borne:  
the sweetest root of Jesse!  
O David's son, of Jacob's line,  
you are my bridegroom, King divine,  
here, take my heart, possess it:  
loving, caring,  
beautiful and glorious, great and honest,  
now consigning for my pleasure  
splendid gifts beyond all measure.

Hwingt die Saiten in Cythara  
 und laßt die süße Musica  
 ganz freudenreich erschallen,  
 daß ich möge mit Jesulein,  
 dem wunderschönen Bräutigam mein,  
 in steter Liebe wallen.  
 Singet, springet,  
 jubilieret, triumphieret,  
 dankt dem Herren;  
 groß ist der König der Ehren.

Wie bin ich doch so herzlich froh,  
 daß mein Schatz ist das A und O,  
 der Anfang und das Ende.  
 Er wird mich doch zu seinem Preis  
 aufnehmen in das Paradeis;  
 des klopf ich in die Hände.  
 Amen, Amen,  
 komm, du schöne Freudenkrone,  
 bleib nicht lange;  
 deiner wart ich mit Verlangen.

*Philipp Nicolai (1566-1608)*

Now strike the strings on the guitar,  
 behold sweet music near and far  
 the joyous kingdom sweeping.  
 I long to be with Jesus dear—  
 who is my lovely bridegroom here,  
 in love forever keeping—  
 singing, leaping,  
 celebrating, thanks unfading,  
 always praising  
 my great King, his greatness raising.

My heartfelt joy can therefore ring,  
 to Alpha and Omega spring:  
 the first and last, my fortune.  
 He will redeem me at great price,  
 receive me in his Paradise;  
 my bliss is past proportion.  
 Amen, amen!  
 Crown of Joy, all blest, most royal,  
 haste returning.  
 Yours, I wait with every yearning.

*translated K.S.*

### 3. Introit. Psalm 70 (Vulgate 69)

A.T. shawms, T.B.Qb. dulcians, 2 sackbuts  
 Tenor solo  
 Soprano, Alto, Tenor & Bass choir

- 1 Deus in adiutorium meum intende:  
 Domine ad adiuvandum me festina.
- 2 Confundantur, et revereantur, qui quTrunt  
 animam meam:
- 3 Avertantur retrorsum, et erubescant,  
 qui volunt mihi mala: Avertantur  
 statim erubescences qui dicunt mihi:  
 Va, va.
- 4 Exsultent et ITtentur in te omnes qui  
 quTrunt te, et dicant semper:  
 Magnificetur Dominus: qui diligunt  
 salutare tuum.
- 5 Ego vero egenus, et pauper sum; Deus,  
 adiuva me. Adiutor meus, et liberator  
 meus es tu: Domine ne moreris.

- 1 Make haste, O God, to deliver me; make  
 haste to help me, O LORD.
- 2 Let them be ashamed and confounded  
 that seek after my soul:
- 3 let them be turned backward, and put to  
 confusion, that desire my hurt. Let them  
 be turned back for a reward of their  
 shame that say, Aha, aha.
- 4 Let all those that seek thee rejoice and  
 be glad in thee: and let such as love  
 thy salvation say continually, Let God  
 be magnified.
- 5 But I am poor and needy: make haste  
 unto me, O God: thou art my help and  
 my deliverer; O LORD, make no  
 tarrying.

#### 4. Sonata a 5: Steht auf, ihr lieben Kinderlein!

S.A. shawms, 2 sackbuts Qb. dulcian

*[Steht auf, ihr lieben Kinderlein!  
Der Morgenstern mit hellem Schein  
läßt sich frei sehen wie ein Held  
und leuchtet in die ganze Welt.]*

Nikolaus Herman (1500-1561)

*[Get up, dear children, see what cheers:  
The radiance of the morn appears!  
The hero's glory, now unfurled  
You freely see throughout the world.]*

translated K.S.

#### 5. Psalm 27 (Vulgate 26)

S.S.Bg.Bc. recorders, sackbut, B. dulcian

Soprano, Alto, Tenor & Bass soli

Soprano, Alto, Tenor & Bass choir *div a 10*

1 Dominus inluminatio mea, et salus mea,  
quem timebo? Dominus protector vitae  
meae, a quo trepidabo?

2 Dum adpropiant super me nocentes, ut  
edant carnes meas: Qui tribulant me et  
inimici mei, ipsi infirmati sunt et  
ceciderunt.

3 Si consistant adversus me castra, non  
timebit cor meum. Si exurgat adversus  
me proelium, in hoc ego sperabo.

4 Unam petii a Domino, hanc requiram, ut  
inhabitarem in domo Domini omnes dies  
vitae meae: Ut videam voluntatem  
Domini, et visitem templum eius.

5 Quoniam abscondit me in tabernaculo suo:  
in die malorum protexit me in abscondito  
tabernaculi sui.

6 In petra exaltavit me: et nunc exaltavit  
caput meum super inimicos meos.  
Circuivi, et immolavi in tabernaculo eius  
hostiam vociferationis: cantabo, et  
psalmum dicam Domino.

7 Exaudi Domine vocem meam, qua clamavi  
ad te: miserere mei, et exaudi me.

1 The LORD is my light, and my salvation,  
whom shall I fear? The LORD is the  
strength of my life; of whom shall I be  
afraid?

2 When the wicked, even mine enemies and  
my foes, came upon me to eat up my flesh,  
they stumbled and fell.

3 Though an host should encamp against me,  
my heart shall not fear: though war should  
rise against me, in this will I be confident.

4 One thing have I desired of the LORD, that  
will I seek after; that I may dwell in the  
house of the LORD all the days of my life, to  
behold the beauty of the LORD, and to  
enquire in his temple.

5 For in the time of trouble he shall hide me  
in his pavilion: in the secret of his  
tabernacle shall he hide me; he shall set me  
up upon a rock.

6 And now shall mine head be lifted up above  
mine enemies round about me: therefore  
will I offer in his tabernacle sacrifices of joy;  
I will sing, yea, I will sing praises unto the  
LORD.

7 Hear, O LORD, when I cry with my voice: have  
mercy also upon me, and answer me.

8 Tibi dixit cor meum, exquisivit facies mea:  
faciem tuam Domine requiram.

9 Ne avertas faciem tuam a me: ne declines  
in ira a servo tuo. Adiutor meus esto:  
ne derelinquas me, neque dispicias me  
Deus salvator meus.

10 Quoniam pater meus, et mater mea  
dereliquerunt me: Dominus autem  
adsumpsit me.

11 Legem pone mihi Domine in via tua: et  
dirige me in semitam rectam propter  
inimicos meos.

12 Ne tradideris me in animas tribulantium  
me: quoniam insurrexerunt in me  
testes iniqui, et mentita est iniquitas  
sibi.

13 Credo videre bona Domini in terra  
viventium.

14 Expecta Dominum viriliter age: et  
confortetur cor tuum, et sustine  
Dominum.

8 When thou saidst, Seek ye my face; my heart  
said unto thee, Thy face, LORD, will I seek.

9 Hide not thy face far from me; put not thy  
servant away in anger: thou hast been my  
help; leave me not, neither forsake me, O  
God of my salvation.

10 When my father and my mother forsake  
me, then the LORD will take me up.

11 Teach me thy way, O LORD, and lead me in  
a plain path, because of mine enemies.

12 Deliver me not over unto the will of mine  
enemies: for false witnesses are risen up  
against me, and such as breathe out  
cruelty.

13 I had fainted, unless I had believed to see  
the goodness of the LORD in the land of  
the living.

14 Wait on the LORD: be of good courage, and  
he shall strengthen thine heart: wait, I say,  
on the LORD.

## 6. Sonata a 5: In dir ist Freude

S.A.T. recorders, T.B. dulcians, Renaissance guitar

*[In dir ist Freude, in allem Leide,  
o du süßer Jesu Christ!  
Durch dich wir haben himmlischen Gaben,  
du der wahre Heiland bist.  
Hilfest von Schanden, rettest von Banden.  
Wer dir vertrauet, hat wohl gebauet,  
wird ewig bleiben. Hallelujah.  
Zu deiner Güte steht unser Gmüte;  
an dir wir kleben im Tod und Leben,  
nichts kann uns scheiden. Hallelujah.]*  
Johann Lindemann (1549—c.1631)

[In thee is gladness, amid all sadness,  
Jesus, sunshine of my heart.  
By thee are given the gifts of heaven,  
thou the true Redeemer art.  
Our souls thou makest, our bonds thou breakest;  
who trusts thee surely hath built securely,  
and stands forever. Alleluia!  
Our hearts are pining to see thy shining;  
dying or living, to thee are cleaving;  
naught can us sever. Alleluia!]  
Tr. Catherine Winkworth (1829-1878)



## 7. Psalm 113 (Vulgate 112)

2 sackbuts, harp

Soprano, Alto, Tenor & Bass soli

Soprano, Alto, Tenor & Bass choir

- |                                                                     |                                                                                                 |
|---------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|
| 1. Alleluia. Laudate pueri Dominum: laudate nomen Domini.           | 1. Alleluia. Praise ye the LORD ye servants of the LORD: praise the name of the LORD.           |
| 2. Sit nomen Domini benedictum, ex hoc nunc, et usque in sæculum.   | 2 Blessed be the name of the LORD, from this time forth, and for evermore.                      |
| 3. A solis ortu usque ad occasum, laudabile nomen Domini.           | 3 From the rising of the sun unto the going down of the same, the LORD's name is to be praised. |
| 4. Excelsus super omnes gentes Dominus, et super cælos gloria eius. | 4 The LORD is high above all nations, and his glory above the heavens.                          |
| 5. Quis sicut Dominus Deus noster, qui in altis habitat,            | 5 Who is like unto the LORD our God, who dwelleth on high,                                      |
| 6. et humilia respicit in cælo et in terra!                         | 6 who humbleth himself to behold the things that are in heaven, and in the earth!               |
| 7. Suscitans a terra inopem, et de stercore erigens pauperem:       | 7 He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill:            |
| 8. Ut collocet eum cum principibus, cum principibus populi sui.     | 8 That he may set him with princes, even with the princes of his people.                        |
| 9. Qui habitare facit sterilem in domo, matrem filiorum lætantem.   | 9 He maketh the barren woman to keep house, and to be a joyful mother of children.              |

## 8. Sonata a 7: O süßer Herre Jesu Christ

A.A.T.T.T.B.Gb. recorders

*[O süßer Herre Jesu Christ,  
der du unser Erlöser bist,  
nimm heut an unsre Danksagung  
aus Genaden.*

*Du hast angesehen unsre Not,  
da wir waren in Sünden tot,  
und bist vom Himmel gestiegen  
aus Genaden.]*

Michael Weisse (c.1488-1534),  
after *Jesu salvator optime*,  
Jan Hus (1369-1415)

*[O Jesus Christ, our Lord so sweet,  
receive today what we entreat,  
take our thanks, O blessed Savior,  
you are gracious.*

*You did regard our dreadful state,  
dead in our sins, in need most great,  
then you rose with heaven's blessings.  
You are gracious.]*

translated K.S.

## 9. Hymn: Herr Christ, der einig Gotts Sohn

Soprano, Alto, Tenor & Bass choir *div a 16*

Herr Christ, der einig Gotts Sohn  
Vaters in Ewigkeit,  
aus seim Herzen entsprossen,  
gleichwie geschrieben steht:  
er ist der Morgensterne,  
sein Glänzen streckt er ferne  
vor andern Sternen klar.

Für uns ein Mensch geboren  
im letzten Teil der Zeit,  
daß wir nicht wärn verloren  
vor Gott in Ewigkeit;  
den Tod für uns zerbrochen,  
den Himmel aufgeschlossen,  
das Leben wiederbracht.

Laß uns in deiner Liebe  
und Kenntnis nehmen zu,  
daß wir am Glauben bleiben,  
dir dienen im Geist so,  
daß wir hie mögen schmecken  
dein Süßigkeit im Herzen  
und dürsten stets nach dir.

Ertöt uns durch dein Güte,  
erweck uns durch dein Gnad;  
den alten Menschen kränke,  
daß der neu' leben mag  
und hie auf dieser Erden  
den Sinn und alls Begehren  
und G'danken hab zu dir.

Elisabeth Kreuziger (1505-1535)

Lord Jesus Christ, the only Son of God  
the Father from eternity,  
sprung from his heart,  
as it stands written:  
He is the morning star,  
who makes his radiance shine far  
beyond all other stars.

He was born for us as a man  
in the last period of time,  
so that we would not be lost  
from God forever;  
he has broken death for us,  
opened up heaven,  
and brought back life.

Grant to us that in your love  
and knowledge we may increase,  
that we may remain in the faith,  
serve you in spirit in such a way,  
that we may here taste  
your sweetness in our hearts  
and constantly thirst for you.

Fill us with your goodness,  
awaken us through your grace,  
weaken the old man  
so that the new man may live  
and here on this earth  
devote our minds and all our desires  
and thoughts to you.

**10. Magnificat** (Luke 1:46-55, with Gloria Patri)

T.B.Ob. dulcians, 2 sackbuts, harp, theorbo  
Trio Soprano soli  
Soprano, Alto, Tenor & Bass choir *div a 5*

- |                                                                                                                                                    |                                                                                                                                                    |
|----------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|
| 46. Magnificat anima mea Dominum;                                                                                                                  | 46. My soul doth magnify the Lord,                                                                                                                 |
| 47. Et exultavit spiritus meus in Deo,<br>Salutari meo.                                                                                            | 47. And my spirit hath rejoiced in God my<br>Saviour.                                                                                              |
| 48. Quia respexit humilitatem ancillae suae                                                                                                        | 48. For he hath regarded the low estate of his<br>handmaiden:                                                                                      |
| 49. ecce enim ex hoc beatam me dicent<br>omnes generatones.                                                                                        | 49. for, behold, from henceforth all generations<br>shall call me blessed.                                                                         |
| 50. Quia fecit mihi magna qui potens est: et<br>sanctum nomen ejus.                                                                                | 50. For he that is mighty hath done to me great<br>things, and holy is his name.                                                                   |
| 51. Et misericordia ejus a progenie in<br>progenies timentibus eum.                                                                                | 51. And his mercy is on them that fear him<br>from generation to generation.                                                                       |
| 52. Fecit potentiam in brachio suo: dispersit<br>superbos mente cordis sui.                                                                        | 52. He hath showed strength with his arm; he<br>hath scattered the proud in the imagination<br>of their hearts.                                    |
| 53. Deposuit potentes de sede, et exaltavit<br>humiles.                                                                                            | 53. He hath put down the mighty from their<br>seats, and exalted them of low degree.                                                               |
| 54. Esurientes implevit bonis: et divites<br>dimisit inanes.                                                                                       | 54. He hath filled the hungry with good things;<br>and the rich he hath sent empty away.                                                           |
| 55. Suscepit Israel, puerum suum, recordatus<br>misericordiae suae. Sicut locutes est ad<br>patres nostros, Abraham, et semini ejus<br>in saecula. | 55. He hath holpen his servant Israel, in<br>remembrance of his mercy; as he spake to<br>our forefathers, to Abraham, and to his<br>seed for ever. |

[O Jesu Christe, wahres Licht,  
erleuchte, die dich kennen nicht,  
und bringe sie zu deiner Herd,  
daß ihre Seel auch selig werd.]  
*Johann Heermann (1585-1647)*

[O Jesus Christ, the Light so true,  
enlighten those who know not you,  
and to your radiant hearth convey  
souls ever blessed with you to stay.]  
*translated K.S.*

Gloria Patri, et Filio, et Spiritui Sancto:

Glory be to the Father, and to the Son, and to  
the Holy Spirit;

Sicut erat in principio, et nunc, et semper, et  
in saeculorum. Amen.

As it was in the beginning, is now, and ever  
shall be, world without end. Amen.

## 11. Vater unser (Our Father)

A.A.T.B. recorders, S.A. shawms, T.B. dulcians, 2 sackbuts, lute  
Soprano, Alto, Tenor & Bass soli  
Soprano, Alto, Tenor & Bass choir

Vater unser im Himmelreich,  
der du uns alle heißest gleich  
Brüder sein und dich rufen an  
und willst das Beten von uns han:  
gib, daß nicht bet allein der Mund,  
hilf, das es geh von Herzensgrund.

Geheiligt werd der Name dein,  
Dein Wort bei uns hilf halten rein,  
Daß auch wir leben heiliglich,  
Nach deinem Namen würdiglich.  
Behüt uns, Herr, für falscher Lehr,  
Das arm verführet Volk bekehr.

Es komm dein Reich zu dieser Zeit  
Und dort hernach in Ewigkeit;  
Der heilig Geist uns wohne bei,  
Mit seinen Gaben mancherlei;  
Des Satans Zorn und groß Gewalt  
Zerbrich, für ihm dein' Kirch' erhalt.

Dein Will gescheh', Herr Gott, zugleich  
Auf Erden wie im Himmelreich,  
Gib uns Geduld in Leidenszeit,  
Gehorsham sein in Lieb und Leid,  
Wehr und steu'r allem Fleisch und Blut,  
Das wider deinen Willen thut.

Gib uns heut unser täglich Brot  
Und was man darf zur Leibes Noth;  
Behüt uns, Herr, für Unfried, Streit,  
Für Seuchen und für theuer Zeit,  
Daß wir in gutem Frieden stehn  
Der Sorg und Geizens müßig geh'n.

Our Father, thou in heaven above,  
Who biddest us to dwell in love,  
As brethren of one family,  
And cry for all we need to thee;  
Teach us to mean the words we say,  
And from the inmost heart to pray.

All hallowed be thy name, O Lord!  
O let us firmly keep thy Word,  
And lead, according to thy name,  
A holy life, untouched by blame;  
Let no false teachings do us hurt,  
All poor deluded souls convert.

Thy kingdom come! Thine let it be  
In time, and through eternity!  
O let thy Holy Spirit dwell  
With us, to rule and guide us well;  
From Satan's mighty power and rage  
Preserve thy Church from age to age.

Thy will be done on earth, O Lord,  
As where in heaven thou art adored!  
Patience in time of grief bestow,  
Thee to obey through weal and woe;  
Our sinful flesh and blood control  
That thwart thy will within the soul.

Give us this day our daily bread,  
Let us be duly clothed and fed,  
And keep thou from our homes afar  
Famine and pestilence and war,  
That we may live in godly peace,  
Unvexed by cares and avarice.

All unser Schuld' vergib uns, Herr,  
Daß sie uns nicht betrüben mehr,  
Wie wir auch unsern Schuldigern  
Ihr Schuld und Fehl vergeben gern;  
Zu dienen mach uns all bereit  
In rechter Lieb und Einigkeit.

Führ uns, Herr, in Versuchung nicht,  
Wenn uns der böse Feind ansicht  
Zur linken und zur rechten Hand,  
Hilf uns thun starken Widerstand;  
Im Glauben fest und wohlgerüst't  
Und durch des heil'gen Geistes Trost.

Von allem Uebel uns erlös,  
Es sind die Zeit und Tage böß;  
Erlös uns vom ewigen Tod  
Und tröst uns in der letzten Noth.  
Bescher uns auch ein selig's End,  
Nimm unser Seel in deine Händ'.

Amen, das ist: es werde wahr;  
Stärk unsern Glauben immerdar,  
Auf daß wir ja nicht zweifeln dran,  
Daß wir hiermit gebeten han;  
Auf dein Wort in dem Namen dein,  
So sprechen wir das Amen fein.

*Martin Luther (1483–1546)*

## 12. Triple Canon: Nun danket all and bringet Ehr

S.S.T.T.B.Gb. recorders, sackbut

*[Nun danket all und bringet Ehr,  
ihr Menschen in der Welt,  
dem, dessen Lob der Engel Heer  
im Himmel stets vermeldt.]*

*Paul Gerhardt (1607–1676)*

Forgive our sins, O Lord, that they  
No more may vex us, day by day,  
As we forgive their trespasses  
Who unto us have done amiss;  
Thus let us dwell in charity,  
And serve each other willingly.

Into temptation lead us not;  
And when the foe doth war and plot  
Against our souls on every hand,  
Then, armed with faith, O may we stand  
Against him as a valiant host,  
Through comfort of the Holy Ghost.

Deliver us from evil, Lord!  
The days are dark and foes abroad;  
Redeem us from eternal death;  
And when we yield our dying breath,  
Console us, grant us calm release,  
And take our souls to thee in peace.

Amen! that is, So let it be!  
Strengthen our faith and trust in thee,  
That we may doubt not, but believe  
That what we ask we shall receive;  
Thus in thy name and at thy word  
We say Amen, now hear us, Lord!

*tr. Catherine Winkworth, 1840*

*[Now raise your thanks up to the Lord,  
Dear people from all lands,  
And blend your praise in one accord  
With heaven-ringing bands.]*

*translated K.S.*



### 13. Deo gratias

S.A.T. shawms, B.Ob. dulcians, 2 sackbuts  
Choir I: SATB, Choir II: SATB choir

Benedicamus Domino.  
Deo gratias.

Let us bless the Lord.  
Thanks be to God.



## THE LAW OFFICES OF --- DAVID SPITKO

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The Choristers pauses to recognize the passing of one of its own since the last concert. Alto I Lindsey Robinson was one of those special individuals who touched many with her grace and humor. She also possessed an unlimited love and caring for The Choristers. She joined the choir in spring 1990, came onto the Board of Directors the fall of 1998 and became an Officer (Secretary) the spring of 2000. She served in that role until her passing. Not only was Lindsey a loyal singer, steady financial supporter and dedicated Board member, so much of the choir's recent growth has been shaped and molded by Lindsey's activities on the Board. In addition, in her passing she has begun a permanent legacy.

As a result of a bequest, Lindsey is the founding donor to The Choristers Endowment Fund. Looking to the (hopefully) distance future, the choir is going to need a sudden significant increase in financial resources when the current Artistic Director retires ... as he is not compensated. It is a labor of love for him. What a gift to the choir! Lindsey, requiescant in pace.

The Choristers also recognizes the passing of Margaret Lamb, a steady financial supporter and attendees of its concerts. Margaret's brother (John) and daughter-in-law (Treva) who are members of the choir, and husband (Bill) wish for this concert to be in memory of her. Margaret, requiescant in pace.



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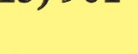
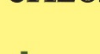
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# THE CHORISTERS

## Soprano I

Linda Marie Bell  
Leigh DeTato  
Jacqueline Dunleavy  
Joanne Hoffman  
Camille Marion  
Joy Musselman  
Gloria Pugliese  
Rebecca Siler  
Christen Starkweather  
Sarah Wade  
Judy Winship

## Soprano II

Mary Bachman  
Luann Casey  
Kathie Hart  
Robin Henry  
Marcia Hougen  
Barbara Lyons  
Jean Marsters  
Barb McKinney  
Cynthia Raff  
Emma Schobel  
Kelly Wyszomierski  
Sue Zachmann

## Alto I

Julie Angelot  
Ann Brentano  
Laurie Ciasullo  
Norma Cummings  
Leslie Engle  
Michelle Enos  
Barb Frankl  
Alyson Harvey  
Ruth Ison  
Joanna Smith  
Jenny Stanton  
Dianna Winters

## Alto II

Doris Charles  
Eileen Erinoff  
Carol Everett  
Treva McLaughlin  
Charlotte Pakan  
Tara Saresky  
Jenifer Smith  
Sue Spitko  
Meghan Williams

## Tenor I

Steven Bradshaw  
Ron Coburn  
Kent Schauble  
Al Stimson

## Tenor II

Art Boesler  
Nathan Folsom-Kovarik  
Richard Limburg  
Paul Marion  
James Reese

## Bass I

Tim Adams  
Michael Henry  
Dan Lipsi  
Thomas Sweitzer  
Steve Wyszomierski

## Bass II

Bill Kuhfuss  
John McLaughlin  
Steve Pribis  
Dan Schauble  
Bob Schuettler  
Al Tenney

**RENAISSANCE HARP** Harps are an incredibly ancient instrument. The word "harpa" comes from Anglo-Saxon, Old German, and Old Norse words meaning "to pluck". But, the instrument is much older. A harp-like instrument was discovered on rock paintings dating back to 15,000 BC in France. Many believe that the earliest harps came from the sound of the hunter's bow. In Egypt, some of the earliest images of bow harps are from the Pharaoh's tombs dating some 5,000 years ago. By the late Renaissance a number of variations on the harp theme were in use. The single-pitch (technically "course") Renaissance harp remained capable of only playing seven notes per octave or the diatonic scale in C (the white notes on a piano). When the major composers of the 16th to 18th centuries demanded all 12 chromatic notes of the scale (white and black notes on the piano), craftsmen created the chromatic harp, a harp with 12 strings per octave.





## **FINANCIAL SUPPORTERS OF THE CHOIR**

We want to thank those who have graciously donated to The Choristers this concert season. By sharing their treasure, the following individuals have made a statement that live performance of classical choral works is important. We applaud their statement and humbly thank them for these gifts.

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**Haydn**  
*Te Deum in C*

Kelly Wyszomierski , Associate Director

**Beethoven**  
*Choral Fantasia*

Michelle Enos, Piano



**Mozart**  
*Mass in C Minor*

Reconstructed and completed by Robert D. Levin

---

**Saturday April 30, 2016 at 7:30 PM**  
**Trinity Lutheran Church, Lansdale, PA**

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**For more information go to [www.TheChoristers.org](http://www.TheChoristers.org)**

## **ABOUT THE CHORISTERS**

The Choristers is an auditioned concert choir formed in 1978 by several alumni of Ursinus College who missed the fellowship they had enjoyed in the choral program at the college. The mission of The Choristers is to foster an appreciation of music within the community by offering performances of challenging and/or unjustly neglected choral works at a high standard of musicianship. The choir accomplishes this mission by:

- Promoting the sense of community that the arts can create when people come together to rehearse, perform, hear and experience a concert.
- Providing singers the opportunity to use and expand their musical abilities through rehearsals, education and performances of great choral works.
- Maintaining a high level of choral competence within a supportive environment that acknowledges the discipline needed to learn and perform such works.
- Placing programmed works in their historical, cultural and musical context for the audience's greater understanding and appreciation of music.

Major works the choir has performed include *Elijah* by Mendelssohn, *Bach's Magnificat* and *Passion According To Saint Matthew*, *Requiem* by Brahms, Fauré and Mozart, *Handel's Coronation Anthems*, *Dvořák's Stabat Mater*, *Ellington's Sacred Concerts*, *Chichester Psalms* by Bernstein, *Vaughan Williams' Dona Nobis Pacem*, and *Masses* by Bach, Beethoven, Bruckner, Dvořák, Palestrina, *Vaughan Williams*, Haydn, Brubeck, *Robert Ray's Gospel Mass* and a concert version of *Gershwin's Porgy and Bess*. The choir presented the Philadelphia premiere of the Levin completion of *Mozart's Mass in C Minor*; and commissioned/premiered *The King of Peace, Where There Is Love* and *Jubilate & Te Deum* by David Hobbs.

## **Members of the Board of Directors**

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Barbara Frankl, Secretary	Eileen Erinoff	Al Stimson
Gloria Pugliese, Development	Kathie Hart	
Linda Marie Bell	Kelly Wyszomierski, Ex Officio	

## **Others Who Helped To Make This Concert Possible**

Accompanist:	Michelle Enos	Associate Director:	Kelly Wyszomierski
Graphic Artist:	Carol Wolf	Box Office Specialist:	Bill Adamson
Chorister Roadie Extraordinaire:	Mic McGoldrick		

## About Kile Smith



Kile Smith (b. 1956) is from Pennsauken, N.J., and has lived in Philadelphia almost continually since 1975. He graduated from Cairn University and received his Master's in Music Composition from Temple University.

The music of Kile Smith is praised by critics and audiences for its emotional power, direct appeal, and strong voice. Gramophone hailed the “sparkling beauty” of his music, calling *Vespers* “spectacular.” The Philadelphia Inquirer called it “ecstatically beautiful,” American Record Guide, “a major new work,” Audiophile Audition, “easily one of the best releases of the year of any type... a crime to pass up,” and Fanfare, “a magnificent achievement.”

In addition to *Out of the Depths*, a setting of Psalm 130 for the Bryn Mawr Presbyterian Church, Kile is composing a one-hour work on The Spiritual Canticle of St. John of the Cross for Craig Hella Johnson’s Vocal Arts Ensemble of Cincinnati. It will premiere May 2016 and will be featured at the 2016 Chorus America National Conference in June.

Recent commissions include *Agnus Dei* for the Mendelssohn Club of Philadelphia, *The Consolation of Apollo*, *The Waking Sun*, *Where Flames a Word*, and *May Day* for The Crossing, cello concerto *And Seeing the Multitudes* for Ovidiu Marinescu and the Helena Symphony, the song cycles *In This Blue Room* for Lyric Fest and *Plain Truths* for the Newburyport Chamber Music Festival, *Red-tail and Hummingbird* for Orchestra 2001 and Piffaro, *The Red Book of Montserrat* for the Philadelphia Sinfonia, and *The Nobility of Women* for Mélomanie.

He’s also recently completed commissions for organist Alan Morrison, the Pennsylvania Girlchoir, the Association of Anglican Musicians, Cairn University, the Episcopal Cathedral of Boston, and others. He’s composed for Concertmaster David Kim and Principal Horn Jennifer Montone of the Philadelphia Orchestra.

Kile is the afternoon classical host at WRTI-FM, and also hosts Now Is the Time and co-hosts Discoveries from the Fleisher Collection. He writes for the Broad Street Review and WRTI, and teaches. Kile was curator of the Fleisher Collection of Orchestral Music, the world’s largest lending library of orchestral performance materials, at the Free Library of Philadelphia. He is composer in residence for the Church of the Holy Trinity, Rittenhouse Square, Philadelphia. He lives in the Fox Chase neighborhood of Philadelphia with his wife, soprano Jacqueline Smith, and their daughters.

## About Piffaro, The Renaissance Band

“Widely regarded as North America's masters of music for Renaissance wind band” (*St Paul Pioneer Press*), Piffaro has delighted audiences throughout the United States, Europe, Canada and South America since its founding in 1980. Piffaro recreates the rustic music of the peasantry and the elegant sounds of the official wind bands of the late Medieval and Renaissance periods. Its ever-expanding instrumentarium includes shawms, dulcians, sackbuts, recorders, krumhorns,

bagpipes, lutes, guitars, harps, and a variety of percussion — all careful reconstructions of instruments from the period.

Under the direction of Artistic Directors Joan Kimball and Bob Wiemken, Piffaro concertizes extensively, both close to home with its four-concert season in Philadelphia, as well as nationally and internationally.



The ensemble debuted at Tage Alter Musik in Regensburg, Germany in 1993, and has returned to Europe frequently since then, most recently in June 2014, performing at major festivals in Austria, Germany, France, Belgium, Italy, Spain and The Czech Republic. Piffaro has traveled to South America including a memorable tour in Bolivia under the auspices of that country's bi-annual International Renaissance & Baroque Festival. Piffaro has performed at the major Early Music festivals throughout the US, including Boston, Berkeley, Indianapolis, and Madison, as well as on Early Music series, chamber music series, and college series, both in the US and Canada. Through Piffaro's many recordings on Newport Classics, Deutsche Grammophon Arkiv Produktion, Dorian Recordings, PARMA/Navona, and its own house label, as well as radio and internet broadcasts, its music has reached listeners as far away as Siberia.

Piffaro has been active in the field of education since its inception, and has been honored twice for its work by Early Music America, receiving the "Early Music Brings History Alive" award in 2003, and the Laurette Goldberg "Lifetime Achievement Award in Early Music Outreach" in 2011. Its National Recorder Competition for Young Players attracts talented competitors from around the country to Philadelphia every two years. The ensemble was honored in 2015 by The American Recorder Society with its "Distinguished Artist Award".

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**LUTE** Lutes are an incredibly ancient instrument. Early versions of the lute were being played in Mesopotamia in 3000 BC. The Muslim Moors introduced the lute to Iberia (Spain) in the 8th and 9th centuries. Another point of entry of the lute into Europe was through Sicily by Byzantine and Muslim musicians in the 11th and 12th centuries. By the Renaissance period, the number of pitches the instrument had (technically called "courses") grew to six and beyond and came in seven different sizes up to the great octave bass. The lute was the premier solo instrument of the sixteenth century, but continued to accompany singers as well. During the Baroque period, lutes were increasingly delegated to continuo accompaniment and was eventually superseded in that role by harpsichords. The main difference between Renaissance guitars and lutes (aside from the number of strings and tuning pitches) is the back of the instrument. Renaissance guitars' backs are largely flat while the lute's back is bowed.





## About The Soloists



**Malinda Haslett**, soprano, is a versatile artist who has sung over 30 performances as Verdi's tragic heroine from *La traviata*, Violetta, primarily in France in Belgium. She has sung Nannetta in *Falstaff*, both with the *Le Grand Théâtre de Limoges* and the *Le Grand Théâtre d Reims*. She has sung Pamina in *Die Zauberflöte* and Micaëla in *Carmen* with the *Festival Lyrique-en-mer*, and in Italy, Ms. Haslett won the competitions *Concorso Internazionale di Tito Schipa* and the *Concorso Internazionale di Roma*.

In the United States, Ms. Haslett's portrayal as Pamina was reviewed by Opera News as having been sung "with such meltingly limpid phrases that the audience held its collective breath." Other title and leading role appearances include the Juliette in *Roméo et Juliette*, which she has performed with Utah Symphony and Opera, Nashville Opera and Opera Columbus.

As Susanna in *Le nozze di Figaro*, she has sung with Lyric Opera of Kansas City, The Naples Philharmonic Orchestra, Syracuse Opera, and The West Virginia Symphony. Having appeared as both heroines in *La Bohème*, she has sung Musetta with West Bay Opera and Bridgeport Symphony Orchestra and Mimí at the Altamura Center for the Arts. She has twice appeared with the Fort Worth Opera as Norina in *Don Pasquale* and Mabel in *Pirates of Penzance*, twice with Sarasota Opera as Nannetta in *Falstaff* and Leïla in *Les pêcheurs des perles*, twice with Virginia Opera as Valencienne in *Die Lustige Witwe* and Berta in *Il barbiere di siviglia* with the Virginia Opera. Further performances have included Marie in *La fille du Régiment* with the Lyric Opera of Cleveland, Oscar in *Un ballo in maschera* with the Atlanta Opera, Adina in *L'elisir d'amore* with Augusta Opera, and Zerlina with Opera Carolina.

Ms. Haslett made her Lincoln Center debut in concert with The American Symphony Orchestra as Bangsa and Erste Mädchen in Hindemith's *Das Nusch-Nuschi*. Other solo and concert engagements have included appearances with The Seattle Symphony, Portland Orchestra, Orchestra of St. Luke's, Pittsburgh Bach Choir, Santa Barbara Symphony, Stamford Symphony, Chautauqua Symphony, Augusta Symphony, Ocean City Pops, Savannah Symphonietta, Fort Wayne Philharmonic Orchestra, Bar Harbor Music Festival, Queens Symphony Orchestra, Bangor Symphony Orchestra, Lubbock Symphony Orchestra, Sarasota Artist Recital Series, and Eastern Connecticut Symphony Orchestras. Ms. Haslett also served as co-guests of honor with now President Obama for the largest campaign drive in history with the American Cancer Society.





**Maren Montalbano**, mezzo soprano, began her vocal career with the San Francisco Girls Chorus at age seven, and has been singing ever since. A graduate of both New England Conservatory of Music and Tufts University, Ms. Montalbano sang in the historic world premiere of John Adams' Pulitzer Prize-winning work, *On the Transmigration of Souls*, which was later released into a Grammy Award-winning CD. She recorded Douglas Cuomo's opera *Arjuna's Dilemma* with Anonymous 4 members Susan Hellauer and Jacqueline Horner, which was released in 2008 to critical acclaim. Other commercial recordings include Alice Parker's *Listen Lord* and *The Family Reunion*, Kile Smith's *Vespers*, Lewis Spratlan's *Hesperus is Phosphorus*, as well as The Crossing's *It is time*, *Christmas Daybreak*, and *I Want to Live*. In the spring of 2009, her solo in Copland's *In The Beginning* was praised as "excellent" by the *Philadelphia Inquirer*.

In the past four years, Ms. Montalbano has been a guest artist with Lyric Fest, Choral Arts Philadelphia, Network for New Music, and Piffaro, The Renaissance Band. In the 2014-15 season, she toured with Piffaro to California, appeared on the Bach@7 Cantata Series (Choral Arts Philadelphia), and performed the modern premiere of *Destinos vencen finezas*, a 17th century zarzuela by Juan Francisco de Navas, with Philadelphia's Baroque orchestra, Tempesta di Mare. Her dramatic interpretation of *Destinos* was hailed as "pure, suave and sensuous" (*Philadelphia Inquirer*, March 2015). Ms. Montalbano opened the 2015-16 season playing Andy Warhol in *Andy: a POPera* (Bearded Ladies Cabaret and Opera Philadelphia), where the *Broad Street Review* called her singing "impeccable," and she looks forward to the rest of a busy season: celebrating Christmas with Allan R. Scott and the Southeastern Pennsylvania Symphony Orchestra, exploring Arabic poetry with Al-Bustan Seeds of Culture and The Crossing, and much, much more.

Ms. Montalbano lives in New Jersey and sings professionally throughout a wide geographic area with such groups as New York Choral Artists, Opera Company of Philadelphia, Mastersingers of Wilmington, and The Crossing. She just finished a three-year stint as the music director for the Pennsylvania Renaissance Faire, and she is passionate about keeping artists employed doing what they do best. Ms. Montalbano currently studies voice with Julianne Baird.



Tenor **Lawrence Jones** has established an active presence on the concert and operatic stages. He has received praise for his portrayals of Tom Rakewell in Stravinsky's *The Rake's Progress* at the Princeton and Aldeburgh Festivals. The New York Times wrote, "Tenor Lawrence Jones brought a light, sweet voice and lyricism to Tom." Opera News praised him for his "clean, ringing tenor," and The Guardian described him as "a smooth-voiced Tom....his first-act aria, lamenting the loss of love, is especially affecting".

Mr. Jones has performed roles with companies such as Opera Saratoga, Glimmerglass Opera, Amarillo Opera, Sarasota Opera, Opera North, and Toledo Opera. On the concert stage, he has sung as a soloist with the Charlotte Symphony, Boston Pops, Boston Baroque, Allentown Symphony, Albany Symphony,

Rhode Island Philharmonic, and the Utah Symphony, with whom he made his company debut in Stravinsky's *Pulcinella*.

Mr. Jones frequently performs the works of Bach. His credits include the Evangelist in the *Christmas Oratorio* with the Harvard-Radcliffe Chorus, and tenor soloist in the *St. John Passion* with the Kalamazoo Bach Festival, Bach Society of St. Louis, and the New Mexico Philharmonic. Most recently he sang as tenor soloist in Cantatas 161, 173, and 184 with the Rutgers Kirkpatrick Choir, as tenor soloist in Bach's *St. Matthew Passion* with the St. Thomas Choir and Concert Royal, and as the Evangelist in the *St. John Passion* with the Cathedral Choirs and Orchestra of St. John the Divine.

Mr. Jones is also active in the performance of contemporary works. At the Tanglewood Music Festival, he sang a featured role in the American Stage Premiere of Elliott Carter's opera *What Next?*, conducted by James Levine. In 2011 he made his company debut in Oliver Knussen's *Where the Wild Things Are* at New York City Opera, and the following year, he sang in Arvo Pärt's *Passio* with the Boston Modern Orchestra Project. In 2013, he sang in both the American Premiere of Nico Muhly's *My Days*, performed at St. Thomas Church Fifth Avenue with viol consort *Fretwork*, and in a tribute concert for Elliott Carter at Juilliard, in *Mad Regales*.

Most recently, Mr. Jones sang as a soloist in a Carnegie Hall performance of *Messiah* with Musica Sacra, in Handel's Chandos Anthem *The Lord is my Light* with American Classical Orchestra, and in Mozart's *C Minor Mass* with the Clarion Choir and Orchestra.





**Frank B. Mitchell, III**, bass/baritone, is a native of Philadelphia. He attended Hampton Institute, where he earned a Bachelor of Science degree in music education. Mitchell has appeared to significant acclaim with major opera companies and orchestras both domestically and internationally. Among these opera companies and orchestras are the National Symphony Orchestra of Washington, DC, the Philadelphia Orchestra, Virginia Symphony, Opera North, Mozart Opera Festival, and Israel's Haifa Symphony for the world premiere presentation of Paul Schoenberg's *D'vorah* in celebration of Israel's 3<sup>rd</sup> Millennium.

Mitchell's past roles include Sparafucile in *Rigoletto*, Antonio in *Le nozze de Figaro*, Giorgio Germont in *La Traviata*, Escamillo in *Carmen*, The Emperor in *Turandot*, The Duke of Verona in *Romeo & Juliet*, Micha in *The Bartered Bride*, Elder Ott in *Susanna*, and the biblical role of Sisera in Schoenberg's *D'vorah*.

Throughout the East Coast, Mitchell is a frequently requested oratorio and cantata soloist for such works as *Messiah*, *Elijah*, and *The Creation*, as well as both the Brahms and Verdi *Requiem*. He made his Carnegie Hall debut in a concert of African-American spirituals in May of 1992, his Kennedy Center debut in December of 1997, and has appeared at the Lincoln Center on numerous occasions.

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**THEORBO** The theorbo is a plucked string instrument of the lute family, with an extended neck and a second peg box. Theorboes were developed during the late sixteenth century in Italy inspired by the demand for extended bass range instruments for use in new musical works utilizing basso continuo. To create it, craftsmen started with a bass lute and restrung it at a much higher pitch, to gain a brighter, stronger sound. When its top strings broke under the strain, they simply replaced them with thicker strings tuned to the same note names but an octave lower. This resulted in one of the main characteristics of the theorbo, its peculiar tuning, which is called "re-entrant." The very large size of the theorbo, coupled with its very long neck, make it one of the most visually distinctive instruments ever made.





## About The Artistic Director



As a child, **David Spitko** studied piano with Dorothy Woods and participated in his church choir under Marian Archibald. Both experiences were instrumental in developing his love of music. During this time, when his church was in need of a summer organist, he taught himself to play the organ. In his college years, while studying political science at Ursinus College, he learned conducting and served as a student director of the

college choirs for four years. After his college years, David experienced theatre enjoying roles in *Music Man*, *Showboat*, *South Pacific*, *Yeoman of the Guard* and *Mikado*. In the busy year of 1978, he accepted the position of Organist/Choir Director at Upper Dublin Lutheran Church and formed The Choristers. In the mid 1980s, David took an 18-month sabbatical from his positions at UDLC and with The Choristers to assist and receive advanced training in directing from Robert Carwithen at First Presbyterian Church in Germantown. In 2004, David retired from his position at UDLC to concentrate on his position with The Choristers. "Through the years, I have been incredibly blessed to have the experience of preparing and directing the wonderful music that the choir has presented." David practices employment law on the management side and library law as a sole practitioner in North Wales where he lives with his wife, Sue (the choir's Treasurer and Administrative Director) and *six* (yes ... 6) cats: Sami, Braveheart, Friar Tuck, Midnight, Chip and Shadow. (Sue & Dave stepped in to stop a multi-generational semi-feral cat colony that was developing in their backyard. "It sometimes seems like it, but we did *not* adopt them all...")



**RECORDER** The recorder is a family of woodwind musical instruments of the group known as "internal duct flutes" - whistle-like instruments that include the tin whistle. The recorder is end-blown, and the mouth of the instrument is constricted by a wooden plug, known as a block or fipple. It is distinguished from other members of the family by having holes for seven fingers (the lower one or two often doubled to facilitate the production of semitones) and one for the thumb of the uppermost hand. *Vespers* calls for soprano, alto, tenor bass and great bass recorders. Use of the recorder declined in the 18th century in favor of orchestral woodwind instruments such as the flute, oboe, and clarinet.



## About The Associate Director



Associate Director **Kelly Wyszomierski** is one of the newest members of The Choristers' leadership. In 2008, she graduated from Penn State University with a Bachelor of Science degree in music education. After graduating, she taught middle school choir and general music in West Hartford, CT for five years. During this time she earned tenure and served as administrative team leader for the music teachers in her building. In 2013, Kelly returned to Pennsylvania to pursue a Masters of Music degree in choral conducting at the Boyer College of Music at Temple University. After graduating in May 2015, Kelly and her husband, Steve, moved into their first home in Elkins Park with their cat, Cocoa. This fall, she joined the staff at Philadelphia Performing Arts Charter School (teaching grades 5-12 choir and music theory) and Pennsylvania Youth Chorale. Kelly also teaches private piano, voice and conducting lessons. Kelly is a true-blue Nittany Lions fan and a San Francisco Giants fan who also enjoys cooking, reading, and skiing.

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**SACKBUT** A sackbut is a type of trombone from the Renaissance and Baroque eras, characterized by a telescopic slide that is used to vary the length of the tube to change pitch. The sackbut differs from modern trombones by its smaller bore, its less-flared bell, and in the lack of a water key, slide lock and tuning slide on the bell curve. Sackbuts adjust tuning at the joint between the bell and the slide.

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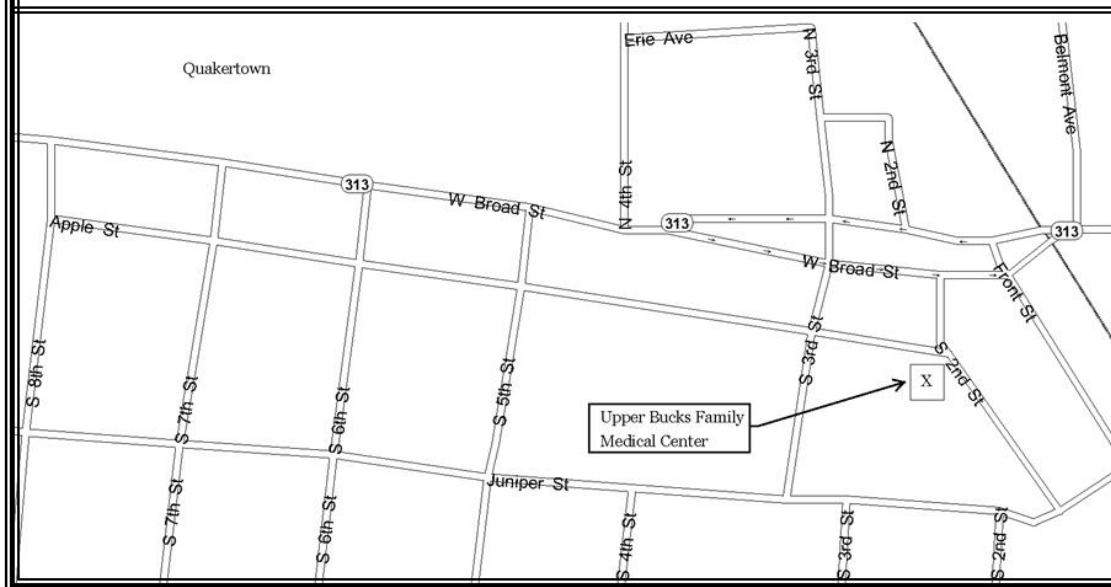


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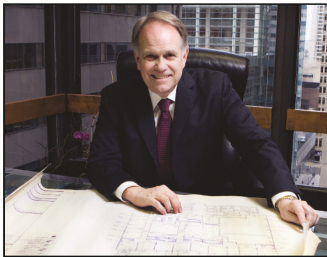
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