

Ensemble Concert:

2021-12-11 – Kantorei



Audio Playlist



Video Playlist

Access to audio and video playlists restricted to current faculty, staff, and students.
If you have questions, please contact the Rita Benton Music Library at mus-lib@uiowa.edu.

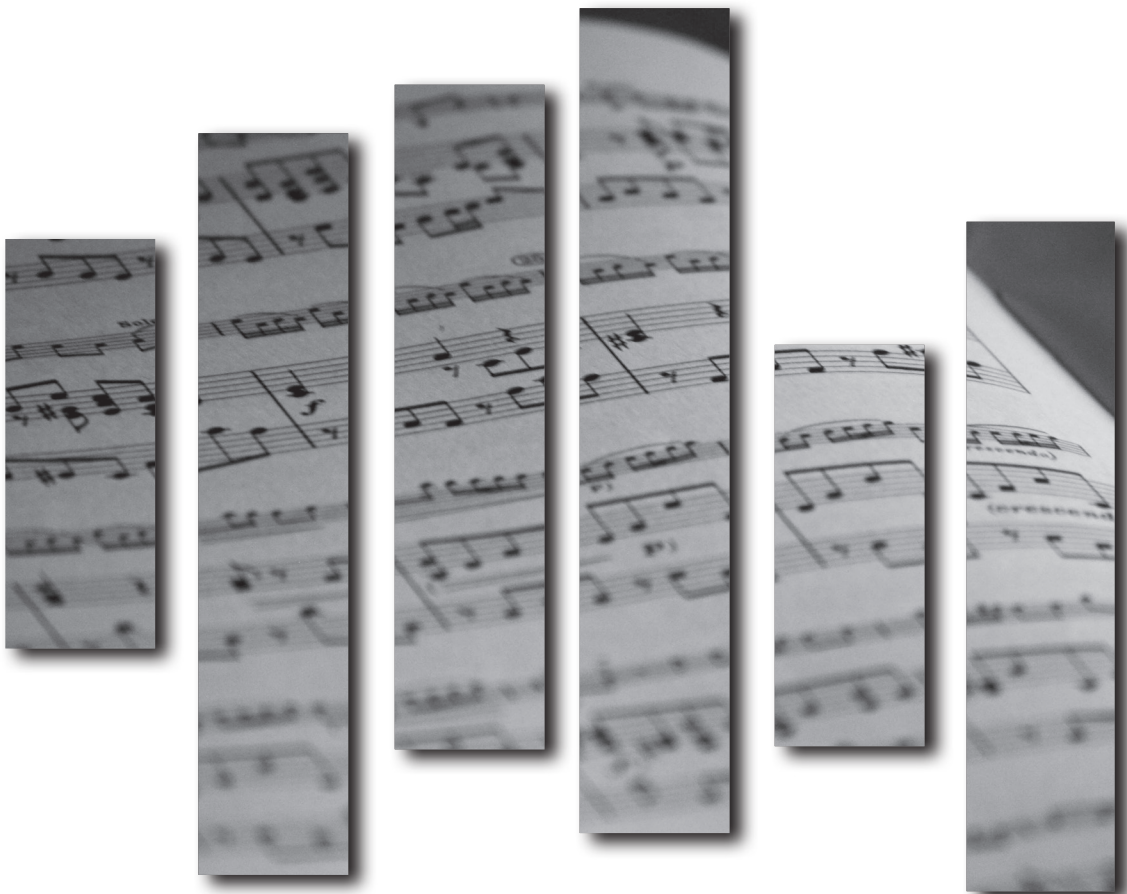


Scroll to see Program PDF



IOWA

School of Music



ENSEMBLE CONCERT

Kantorei

Dr. Timothy Stalter, *conductor and director of choral activities*

Kreg Godfrey, *assistant conductor*

Kyle Coleman, *piano*

Saturday, December 11, 2021 at 7:30 p.m.
Voxman Music Building Concert Hall

Kantorei

Dr. Timothy Stalter, *conductor and director of choral activities*
Kreg Godfrey, *assistant conductor*
Kyle Coleman, *piano*

PROGRAM

I.

Vidit Jacob scalam Thomas Crecquillon (c. 1505–c. 1557)

Ave Verum Corpus William Byrd (c. 1539/40–1623)

II.

Seven Romantic Lieder

Es ist verraten Robert Schumann (1810–1856)
Spanisches Liederspiel, Op. 74

Nachthelle Franz Schubert (1797–1828)
Colin Wilson, *tenor*

Botschaft Robert Schumann
Spanisches Liederspiel, Op. 74

Mondenschein Fanny Hensel (1805–1847)

Erste Begegnung Robert Schumann
Spanisches Liederspiel, Op. 74

Ständchen Franz Schubert
Kelly Hill, *mezzo soprano*

Ich bin geliebt Robert Schumann
Spanisches Liederspiel, Op. 74

III.

A Medieval Bestiary

R. Murray Schafer (1933–2021)

I. *Leo the Lion*

Andrew René, *baritone*

II. *The Panther*

III. *The Antelope*

IV. *The Elephant*

Siyeon Kim, *soprano*

Aurora Navarro, Danielle Bridges,
Brandon Burkhardt, Mitchell Widmer
solī SATB choir

V. *Castor the Beaver*

VI. *The Unicorn*

Avery Nabholz, *sighing soprano*

VII. *The Weasel*

VIII. *The Manticore*

IX. *The Hyaena*

X. *The Bonnaçon (Bison)*

XI. *The Bestiary*

TEXTS AND TRANSLATIONS

Vidit Jacob scalam

Text:

Vidit Jacob scalam
Summitas ejus caelos
tangebatur,
Et Angelos
descendentes,
Et dixit:
Vere locus iste sanctus
est.
Alleluia.

Translation:

Jacob saw a ladder,
The top touched the
heavens,
And angels
descended
And said:
Truly this place is
holy.
Alleluia.

Ave Verum Corpus

Text:

Ave verum corpus,
natum de Maria
Virgine,
vere passum,
immolatum in cruce
pro homine:
Cujus latus perforatum,
unda fluxit
sanguine.
Esto nobis
praegustatum mortis
examine:
O Dulcis! O pie, O Jesu
fili Mariae,
Miserere mei.

Translation:

Hail true Body,
born of Mary the
Virgin:
Truly suffering,
sacrificed on the
Cross for man.
Whose side when
pierced flowed with
water and blood.
Be to us a foretaste
in death's
agony.
O sweet! O loving, O
Jesus son of Mary,
Have mercy on me.

Seven Romantic Lieder:

Es ist verraten

[text by Emanuel von Geibel (1815 – 1884); translation © Richard Stokes, published by Faber, provided by courtesy of Oxford Lieder (www.oxfordlieder.co.uk)]

Translation:

That you are glowing
with passion,
O sly ones, can easily be
seen,
For your cheeks
reveal
The secret of your
heart.

Ever reveling in
sighs,
Ever weeping instead of
singing,
Spending wakeful
nights
And avoiding sweet
sleep—
These are the signs of
that passion
Your countenance
reveals,
And your cheeks
reveal
The secret of your
heart.

That you are glowing
with passion,
O sly ones, can easily be
seen,
For your cheeks
reveal
The secret of your
heart.

Love, money and grief
are to me
The hardest to
conceal,
For even with the
sternest souls
They force themselves
to the surface.
Your restless mood
Betrays them too
clearly,
And your cheeks
reveal
The secret of your
heart.

Nachthelle

[text by Johann Gabriel Seidl (1804 – 1875); translation © Richard Wigmore, published by Schirmer Books, provided by courtesy of Oxford Lieder (www.oxfordlieder.co.uk)]

Translation:

The night is serene and
pure
in brightest radiance.
The houses gaze,
spellbound,
all bathed in silver.

I am filled to overflowing
with a wondrous
brightness;
inside I feel free and
clear,
quite without sorrow or
anger.

In my heart's house I
cannot contain
all this abundant light;
it wants to escape, it
must escape,
the last fetters break.

Botschaft

[text by Emanuel von Geibel (1815 – 1884); translation © Richard Stokes, published by Faber, provided by courtesy of Oxford Lieder (www.oxfordlieder.co.uk)]

Translation:

I gather carnations and
jasmine,
And my heart thinks of
him.

All you flame-red
carnations
Which the morning
presented me,
I send you to him as
messengers
Of that passion which
devours me.

And you dear white
blooms—
Greet him gently with
your fragrance.
Tell him I am pale with
longing,
That I wait for him in
tears.
I gather carnations and
jasmine,
And my heart thinks of
him.

A thousand flowers,
drenched in dew,
I find in the valley, newly
awakened;
Though all blossomed
but today,
Their splendour will be
gone
When the next smiling
morning dawns.
Speak, O fragrant
jasmine,
Speak, O flame-red
carnations,

Can love too wither so
quickly?
Ah, my heart thinks of
him!
I gather carnations and
jasmine,
And my heart thinks of
him.

Mondenschein

[text by Heinrich Heine (1797 – 1856); translation © Richard Stokes, published by Faber, provided by courtesy of Oxford Lieder (www.oxfordlieder.co.uk)]

Translation:

Night lies over unknown pathways, Sick heart and tired limbs, - Then, sweet moon, like a silent blessing, Your radiance streams down;	With your beams, sweet moon, You dispel nocturnal terrors; All my torments melt away And my eyes brim over.
--	---

Erste Begegnung

[text by Emanuel von Geibel (1815 – 1884); translation © Richard Stokes, published by Faber, provided by courtesy of Oxford Lieder (www.oxfordlieder.co.uk)]

Translation:

I come from the rose- bush, O mother, I come from the roses; On the banks of those waters I saw roses and buds; I come from the roses.	On the banks of that river I saw roses in blossom; I come from the roses, I saw roses in blossom, Sighing I picked the roses	From the rose-bush, O mother; I come from the roses. And by the rose-bush, O mother, I saw a young man; On the banks of those waters I saw a slim young man, I saw a young man.	On the banks of that river The young man also looked for roses, Many roses he picked, many roses, And smiling he picked the loveliest, And sighing gave me the rose. I come from the rose- bush, O mother, I come from the roses.
---	---	--	--

Ständchen

[text by Franz Grillparzer (1791-1872); translation © Richard Wigmore, published by Schirmer Books, provided by courtesy of Oxford Lieder (www.oxfordlieder.co.uk)]

Translation:

Softly, hesitantly, cloaked in night's darkness, we have come here; and with fingers gently curled, softly, softly we knock on the beloved's bedroom door. But now, our emotion rising, swelling,	surging, with united voice we call out loud, in warm friendship: 'Do not sleep when the voice of affection speaks.' Once a wise man with his lantern sought people near and far; how much rarer, then, than gold	are people who are fondly disposed to us? And so, when friendship and love speak, do not sleep, friend, beloved! But what in all the world's realms can be compared to sleep? And so, instead of words and gifts,	you shall now have rest. Just one more greeting, one more word, and our happy song ceases; softly, softly we steal away again.
---	--	---	---

Ich bin geliebt

[text by Emanuel von Geibel (1815 – 1884); translation © Richard Stokes, published by Faber, provided by courtesy of Oxford Lieder (www.oxfordlieder.co.uk)]

Translation:

Let all evil tongues
Always say what they
like:
Whoever loves me I love
back,
And I know that I am
loved.

Wicked, wicked rumour
Your tongues whisper
mercilessly,
But I know they are
merely
Hungry for innocent
blood.

Never shall it worry me—
Gossip as much as you
want;
Whoever loves me I love
back,
And I know that I am
loved.

Slandering is the
only thing that's
understood
By the one who has
missed out on love
and
affection,

Since he himself is so
wretched
And no one woos and
wants him.
That's why I think that
love,
Which they revile, gives
me honour;
Whoever loves me I love
back
And I know that I am
loved.

If I were made of stone
and iron,
You might insist
That I should reject
Lover's greeting and
lover's plea.
But my little heart is now
unfortunately
Tender, as God grants us
maidens;
Whoever loves me I love
back,
And I know that I am
loved.

A Medieval Bestiary

Except for the last movement (text written by R. Murray Schafer), all texts are paraphrases of T.H. White's translation of a Latin bestiary dating from the twelfth century in Lincolnshire, England, now housed in the Cambridge University Library. White's volume is entitled *The Bestiary: A Book of Beasts* published by G.P. Putnam's Sons, New York, in 1954.

In the Middle Ages bestiaries were serious works of natural history. They were anonymous compilations of what was known or presumed about the characteristics and habits of animals, both real and mythological. Because they were compiled by churchmen, the behaviour of animals frequently seemed to point up an instructive moral for humans. A modern audience may find these connections strange or humorous; but at the time they were intended in all seriousness. (R. Murray Schafer, note in score)

I. Leo the Lion

Leo the Lion, mightiest of beasts, will stand up to anyone.
He prefers men to women and only eats children when very hungry.
Lions copulate the backward way.
Lions fear the creaking of wheels and they sleep with their eyes open.

In this way Our Lord also, while sleeping, remains awake.

As it says in the Psalm:

"He that keepeth Israel slumbers not nor sleeps."

II. The Panther

When a Panther has dined well, he hides away for three days.
Then he wakes and emits a loud belch, and immediately there comes the sweet smell of allspice from his mouth.

So it is with the Panther-Christ.
When he was satiated with his incarnation he hid himself away;
but after three days he rose from his sleep and emitted a mighty noise, breathing sweetness everywhere.

III. The Antelope

The Antelope has long legs and horns.
The horns are shaped like a saw so that he can cut
down trees.

O Man, you have two horns also:
the Testaments of the Bible, to help you cut off all
sin.

IV. The Elephant

The Elephant has no wish to copulate.
Hence they never quarrel about women and adultery
is unknown to them.

When an Elephant falls down he cannot get up.
Hence he leans against a tree.

Hunters saw part way through the trees so that
elephants will fall down.

And as he falls he cries out, and immediately
another elephant appears.

But he is unable to lift him up, so they cry out
together

and twelve more elephants appear.

No use.

Then at once there comes a very Insignificant
Elephant who lifts him up.

Jesus Christ is the Most Insignificant Elephant.
Jesus Christ has humbled Himself to show his
strength.

Jesus Christ has raised Himself up in order to raise
us up.

V. Castor the Beaver

Castor the Beaver is this animal's name.

His testicles have brought him fame, for they make a
capital medicine.

Hunters hunt him for this reason.

But Castor is bright; with a bite he cuts his testicles
right off and escapes in flight.

And what is more, if a hunter chases him again,
he lifts his leg and shows him his wound, and the
hunter leaves him alone.

Hence every Christian who would be chaste must
throw off all hidden vices
and cast them in the devil's face.

VI. The Unicorn

Unicornus the unicorn has one horn in the middle of
his forehead.

He is a most attractive animal.

He can only be trapped by a virgin.

She must go alone into the woods.

When the Unicorn sees her, he leaps into her lap –
oh yes, he leaps into her lap.

Jesus Christ is also a Unicorn, for in the Psalms we
read:

“He hath raised up a horn of salvation.”
And as He Himself has said, “I am the one.”

VII. The Weasel

The Weasel moves from place to place
Catching snakes and moles and mice.
Some say weasels also eat rats,
But only when they run out of mice.

Weasels are known for excellent ears,
But they soon forget whatever they hear.

This is a habit that relates
The Weasel to the human race,
For driven by love of earthly things
We forget God's saving grace.

Weasel sings from time to time,
But only when he's had too much wine.

Altogether he's no good model
For the human race to follow.

VIII. The Manticore

There is an animal known as the Manticore.
It has the body of a lion and the face of a man, with
three rows of teeth.

Its voice is shrill and resembles a flute.
It eats human flesh.

IX. The Hyaena

This animal is called the Hyaena.

It eats the bodies of the dead.

Hence it is a dirty brute.

Because its body is rigid, it is unable to turn its head.
It has no gums in its mouth, but only a single tooth-
bone

that cannot be blunted by anything.

Hyaenas have no sex.

Since they are neither male nor female,
they are neither faithful or pagan,
but those about whom they say:
they serve neither Mammon nor God.

X. The Bonnaçon (Bison)

There is an animal called the Bonnaçon.

It has the head of a bull, and its body is covered with
long hair.

When it is chased, it lets out a fart that covers three
acres

and consumes all trees in flame.

So it is with the Devil, that everything he breathes on
catches fire

and burns with the selfish flames of Hell.

KANTOREI PERSONNEL

SOPRANO

Karissa Burkhardt
Veena Kappaganthu
Siyeon Kim
Avery Nabholz
Aurora Navarro
Maddison Smith

ALTO

Brie Bevans
Danielle Bridges
Majesty Constable
Sophia Davis
Emma Gostonczik
Lydia Kasap
Brennan Martinez
Maegan Neil

TENOR

Nathan Brown
Brandon Burkhardt
Foo Chen Gui
Andrew Kendall
Taylor Mayne
Michael Sauer
Colin Wilson
Kelby Yoder

BASS

Zach Brecht
Kyle Coleman
Dom Cravero
Kreg Godfrey
Sean Harken
Caleb Haselhuhn
Michael Pikel
Andrew René
Mitchell Widmer

XI. The Bestiary

We could go on and tell you all
about other animals great and small,
of toads and snakes and hares and dogs,
of wolves and hawks and spiders and hogs,
and humans too in all shapes and positions,
generals, merchants and politicians,
churchmen too, of all persuasions,
bishops, priests and other magicians.

So you see they're all much the same,
some good, some bad and some in between.
Certainly one must take care
with the Devil appearing everywhere.

If you would escape temptation,
pray to God for your salvation,
and read the Bible every day,
unless you know a better way
to avoid damnation.

We could suggest one
that would be more fun:
Devote a little energy
to the study of the Bestiary.
Here you will find morality
combined with natural history
so that through the animals you'll see
the weaknesses of humanity.
Then may we suggest you seek salvation
through this edifying recreation.
In the name of God who created us all, Amen.

UPCOMING EVENTS

For the most up to date listing of concerts and recitals, please visit arts.uiowa.edu.

All events are FREE unless otherwise indicated.

View livestreamed concerts at music.uiowa.edu/livestream.

IOWA

School of Music