

## Ensemble Concert:

2022-05-06 – University Choir and Kantorei



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# IOWA

School of Music



## ENSEMBLE CONCERT

### **University Choir & Kantorei**

Andrew Kendall, *graduate conductor (University Choir)*

Kreg Godfrey, *graduate conductor (Kantorei)*

Dr. Timothy Stalter, *director of choral activities*

Dr. David Puderbaugh, *assistant director of choral activities*

Friday, May 6, 2022 at 7:30 p.m.

Voxman Music Building Concert Hall

# University Choir & Kantorei

Andrew Kendall, *graduate conductor (University Choir)*

Kreg Godfrey, *graduate conductor (Kantorei)*

J. Kyle Coleman, *pianist*

## PROGRAM

### University Choir

Andrew Kendall, *graduate conductor*

J. Kyle Coleman, *pianist*

#### I.

**Pilgrim's Hymn**

Stephen Paulus (1949–2014)

**Tshotsholoza**

Traditional South African  
arr. Jeffrey Ames (b. 1969)

Michael Rambousek, *solo*  
Danielle Bridges, *djembe*

#### II.

**Gloria**

from *Mass in C Minor*

Wolfgang Amadeus Mozart (1756–1791)

**Ave Maria Virgo Serena**

Josquin des Prez (1450/55–1521)

**Glow**

Eric Whitacre (b. 1970)

**I Will Bless You**

from *Dear World*

Mikaela McQueston (b. 1999)

#### III.

**At the Round Earth's Imagined Corners**

Williametta Spencer  
(b. 1932)

**Ruhethal**

Felix Mendelssohn (1809–1847)

**Unclouded Day**

Shawn Kirchner (b. 1970)

**- INTERMISSION -**

**Kantorei**

Kreg Godfrey, *graduate conductor*

J. Kyle Coleman, *piano*

I.

**Hosanna to the Son of David**

Daniel Moe (1926–2012)

Anna Kelly and Ariya Davis, *trumpet*

Renee Thomas, *horn*

Courtney Kelly and Jake Greenlee, *trombone*

Grace Bergstrom, *tuba*

II.

**Together**

Melissa Dunphy (b. 1980)

Taylor Mayne, *soloist*

**Ego sui plaga doloris**

Heinrich Schütz (1585–1672)

**UNIVERSITY CHOIR PERSONNEL**

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Andrew Kendall, *graduate conductor*

J. Kyle Coleman, *pianist*

Dr. David Puderbaugh, *conductor/assistant director of choral activities*

Bella Alvarado  
Ella Bishop  
Katie Blakeley  
Christian Brandt  
Alix Bushard  
J. Kyle Coleman  
Maninoa Courtright  
Gabrielle Crowley  
Maddy Daley  
Ethan Elsbernd  
Emma Englert

Ryne Eyestone  
Kade Ferchen  
Eva Fisk  
Kreg Godfrey  
Emma Grace Graening  
Jenna Herting  
Jack Hinman  
Josh Horne  
Grace Johnson  
Leah Kaminsky  
Asa Kelley

Lauren Kundel  
Madison Law  
Grant Lenz  
John Loos  
Olivia Manaligod  
Will Meiners  
John Mendelin  
Darcy Mergens  
Kate O'Connell  
Matt Peterson  
Amber Pierce

Michael Rambousek  
Zach Ring  
Dylan Schutjer  
Callie Skillman  
Yaxin Sun  
Kristina Vesta  
Casey Walker  
Jarrett West  
Nicole Williams  
Allison Wright  
Travis Zhang

III.

**Madrigal**

Gabriel Fauré (1845–1924)

**I Gondolieri**

Gioachino Rossini (1792–1868)

IV.

**There Was a Tree**

Gustav Holst (1874–1934)

**Serenade**

Edward Elgar (1857-1934)

**Shall We Go Dance?**

Charles V. Stanford (1852-1924)

V.

**Non Nobis Domine**

Rosephanye Powell (b. 1962)

## KANTOREI PERSONNEL

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Kreg Godfrey, *graduate conductor*

J. Kyle Coleman, *pianist*

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

Brie Bevans  
Zach Brecht  
Danielle Bridges  
Karissa Burkhardt  
Kyle Coleman  
Majesty Constable  
Dom Cravero

Sophia Davis  
Emma Gostonczik  
Foo Chen Gui  
Sean Harken  
Caleb Haselhuhn  
Veena Kappaganthu  
Lydia Kasap

Andrew Kendall  
Siyeon Kim  
Mikayla Liu  
Brennan Martinez  
Taylor Mayne  
Aurora Navarro  
Maegan Neil

Michael Pekel  
Halona Poor  
Andrew René  
Michael Sauer  
Maddison Smith  
Mitchell Widmer  
Colin Wilson

# TRANSLATIONS

## University Choir

### **Tshotsholoza**

Go forward from those mountains  
On this train from South Africa  
You are running away from those mountains  
On this train from South Africa

### **Gloria** from *Mass in C Minor*

Glory to God in the highest.  
And on Earth peace to people of good will.

### **Ave Maria Virgo Serena**

Hail Mary, full of grace,  
The Lord is with thee,  
Serene Virgin.

Hail thou whose conception,  
Full of solemn joy,  
Fills heaven and earth  
With new happiness.

Hail thou whose birth  
Was our solemn celebration,  
Like Lucifer the Eastern light  
Foretelling the rising of the true Sun.

Hail blessed humility,  
Fruitful without man,  
Thou whose annunciation  
Has been our salvation.

Hail true virginity,  
Immaculate chastity,  
Whose purification  
Has been our cleansing

Hail thou most glorious  
Among all angelic virtues,  
She whose assumption has been  
Our glorification.

O Mother of God,  
Remember me.  
Amen.

### **Ruhethal**

When in the final rays of evening  
Golden mountain clouds rise  
Like Alpen peaks on high,  
I often ask sorrowfully:  
Is my own final resting place  
Among them?

## Kantorei

### **Ego sui plaga doloris**

I am the blow that brings You pain,  
I am at fault for Your murder,  
I am to blame for Your death,  
And for the shame of Your punishment.  
I, I am the bruise of Your agony,  
The hardship of Your torment.

(Translation by Pamela Dellal © courtesy of  
Emmanuel Music, [www.emmanuelmusic.org](http://www.emmanuelmusic.org))

### **Madrigal**

It's inhuman that, without mercy,  
You mock our concern,  
Love! Love as you are loved!

Thankless ones, who never doubt  
That from dreams, your plans are hatched,  
Love! Love as you are loved!

Know, cruel beauties,  
That the days of love are numbered.  
Love! Love as you are loved!

Know, inconstant lovers,  
That true love does not last  
Love! Love as you are loved!

The same destiny pursues us  
And our folly is the same:  
Our lovers flee from us,  
And we flee those who love us!

(Text, Armand Silvestre (1837-1901); Transl.  
copyright © 2016 by Laura Prichard)

### **I Gondolieri**

Sail on, under a fast sky,  
beautiful is the resplendent sky,  
the moon is without a veil,  
without tempest the sea.

To row, to rest upon the water,  
to the gondolier is given  
among good things the best.

No matter if the sun is brilliant,  
or sad appears the moon;

always on the lagoon  
the gondolier is king.

(Translation from The Festival Chorus Concert  
at the University of Michigan: February 14,  
1982)

### **Non Nobis Domine**

Not to us, O Lord, not to us  
but to your name be the glory

## PROGRAM NOTES

### University Choir

University Choir's program is a journey. The first two works set the stage for that journey, ending with a South African welcome song, **Tshotsholoza**, in the Zulu language. The movement associated with this song was first done by the Young People's Chorus of New York City which was taught to them by South African musicians during a tour. Following that is a set of four works detailing points along the journey.

The second set begins with a heavenly stop where we hear the choirs of angels in Mozart's **Gloria** from *Mass in C Minor*. The choir will sing this from a downstage position where the piano is in the midst of the singers acting as much as an independent voice of its own from within as much as accompaniment. From there, we hear a contemplative setting of a prayer written about 300 years earlier by Renaissance composer Josquin des Prez. The formation used here is a single line. In direct contrast to the Mozart, it is the simplicity of the Josquin work that makes it beautiful, so the choir simplifies everything, from their formation to their tone for this piece. This piece presents an added challenge for the choir. During the time period when Josquin was writing, women were forbidden to sing in church. This causes challenges with the range of voice parts which we have remedied by blending our alto and tenor sections for this piece. After the Mozart and Josquin, the second set concludes with two contemporary pieces. The second of these is by new composer Mikaela McQueston with a text written by a third grader. A third-grade class was tasked to write a letter to the world that could say whatever they thought the world should hear. This young girl's words are more profound just a few years later in today's world. The choir will finish their program with the conclusion to the journey which looks back on it from the end. It is at this point that we see the world from the ultimate end point of our life's journey, but it is painted in a positive light.

Williametta Spencer's **At the Round Earth's Imagined Corners** sets a John Donne poem which reflects on a life where mistakes were made, but is hopeful of forgiveness in the end. Felix Mendelssohn's **Ruhethal** is about the beauty of the earth itself looking down from above. The program concludes with the rousing **Unclouded Day** by University of Iowa alumnus Shawn Kirchner which speaks of our eternal home in contrast to our earthly one from the previous piece. The choir hopes this program will give listeners a pep in their step as they leave today, and that their devotion to careful artistry and detail will show in this diverse set of music which transports us on a journey through life together, no matter what stop we might be at along the way.

(Andrew Kendall)

## Kantorei

Kantorei's first selection will be accompanied by brass. **Hosanna to the Son of David** is an exuberant rendition of the traditional "Hosanna" text: "Hosanna to the Son of David! Blessed is He that comes in the name of the Lord. Hosanna in the highest!" Daniel Moe was a University of Iowa alumnus (Ph.D. in Composition, 1961). He subsequently served as a Choral Conductor at the University of Iowa and Oberlin Conservatory of Music.

The next two selections on our program are sacred and were written for a cappella voices. **Together** is a setting of three New Testament verses which describe how the earliest followers of Jesus cared for one another. It seamlessly moves from unisons to consonant harmonies, to dissonant sonorities, musically illustrating the joys and strains of living in community. The composer, Melissa Dunphy, was born to refugee parents in Australia and emigrated to the United States in 2003. Heinrich Schütz's **Ego sum tui plaga doloris**, like Dunphy's piece, exhibits dissonance in almost every phrase. While such challenging sonorities may be commonplace in the twenty-first century, they were exceptional in early-Baroque Germany. Schütz's musical tensions illustrate emotional responses to the death of Jesus as described in the passions of the New Testament gospels.

The following two songs are Romantic Era songs for accompanied voices. Gabriel Fauré wrote **Madrigal** as a wedding present. The text is a curious conversation between potential lovers who are navigating the dance of acquaintance. The voice parts alternately imitate each other and combine over piano accompaniment to express this beautiful musical negotiation. Gioachino Rossini included **I Gondolieri** in a collection he mischievously entitled, *Sins of My Old Age*. The lusty voice lines and wave-like accompaniment extoll the lifestyle of those singing boat-masters who claim to be Kings of the Lagoon.

Three unaccompanied songs from the British Isles follow. **There Was a Tree**, a folksong arrangement by Gustav Holst, tells of a tree, which has a limb, which sports a bough, which holds a bird -- all in the valley below. In Holst's hands, this simple melody becomes a charming polyphonic exercise while retaining its childlike wonder. Edward Elgar's **Serenade** presents a haunting soprano melody, supported by quasi-hypnotic lower-voice accompaniment -- a bleak picture of painful memories amid restless sleep. The short and playful **Shall We Go Dance?** by Charles V. Stanford sets a series of increasingly intimate invitations -- to dance, to woo, to kiss -- interspersed with nonsensical "Fa, la, la" passages of a bygone era. In the end, one is left to wonder if the dance was real or only a dream.

Our final selection is by Rosephanye Powell, Professor of Voice at Auburn University, a composer of note, a published scholar, and a sought-after clinician. Her **Non nobis Domine** is a spirited rendition of the text: "Not to us, O Lord, not to us, but to your name be the glory."

(Kreg Godfrey)



# UPCOMING EVENTS

For the most up to date listing of concerts and recitals, please visit [arts.uiowa.edu](https://arts.uiowa.edu).

All events are FREE unless otherwise indicated.

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MAY			2022
<b>07</b>	2:00 p.m.	Iowa Steel Bands Concert	Concert Hall
<b>07</b>	5:30 p.m.	Electronic Music Studio	Stark Opera Studio
<b>07</b>	7:30 p.m.	James Dreier's Tall Corn Finale	Concert Hall
<b>09</b>	5:00 p.m.	School of Music Community Concert in Support of Ukraine	Concert Hall
<b>13</b>	7:30 p.m.	Postcards from Six Continents: Courtney Miller and Alan Huckleberry	Recital Hall

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