ENSEMBLE CONCERT

University Choir

Michael Sauer, graduate conductor
Dr. David Puderbaugh, conductor
J. Kyle Coleman, piano

Monday, March 4, 2024 at 7:30pm
University of Iowa School of Music Concert Hall
University Choir
Michael Sauer, graduate conductor
Dr. David Puderbaugh, conductor
J. Kyle Coleman, piano

PROGRAM

Me-Na-Ri (Space Music)                          Hyo-Won WOO
                                                 (b. 1974)
Chloe Schultz, soprano
Nathan Ortiz & Katelyn Peterson, percussion

Alles hat seine Zeit, Hob. XXVc:3                Joseph HAYDN
                                                 (1732–1809)
Magnificat, RV610                               Antonio VIVALDI
                                                 (1678–1741)
Karissa Burkhardt, soprano
Madeline Nuss, alto
Andrew Robinson, tenor
Kate O’Connell, soprano I
Sophie Good, soprano II
Sam Hoying, oboe I
Lauren Carley, oboe II
Michael Klyce, violin I
Luis Infante Hernandez, violin II
Allie Schumacher, viola
Christina Leigh Stephenson, cello
Xiaowen Tang, bass
J. Kyle Coleman, organ

Can We Sing the Darkness to Light              Kyle PEDERSON
                                                 (b. 1971)
He’s Got the Whole World in His Hands           arr. Cedric DENT
                                                 (b. 1962)
Jose Salazar, tenor

This program is being presented by Michael Sauer in partial fulfillment of the requirements of the Doctor of Musical Arts in Choral Conducting and Pedagogy degree
**TRANSLATIONS**

**Me-Na-Ri (Space Music)**
Crossing over Arirang hill.
Let me go over there.

**Alles hat seine Zeit**
Live, love, drink, shout,
Adorn yourself with me,
Rave with me,
When I rave, I am again wise with you.

**Magnificat**
I: Magnificat
My soul doth magnify the Lord.

II: Et exultavit
And my spirit hath rejoiced in God my Savior.
Because He hath regarded the humility of His servant:
For behold from henceforth all generations shall call me blessed.
Because He that is mighty hath done great things to me; and holy is His name.

III: Et misericordia
And His mercy is from generation unto generations, to them that fear Him.

IV: Fecit potentiam
He hath showed strength in His arm: He hath scattered the proud in the conceit of their heart.

V: Deposuit potentes
He hath deposed the mighty from their seat, and hath exalted the humble.

VI: Esurientes
He hath filled the hungry with good things; and the rich He hath sent empty away.

VII: Suscepit Israel
He hath received Israel His servant, being mindful of His mercy:

VIII: Sicut locutus est
As He spoke to our fathers, to Abraham and to his seed forever.

IX: Gloria
Glory be the Father, and to the Son, and to the Holy Spirit,
As it was in the beginning, is now, and ever shall be, forever and ever, Amen.
SOPRANO
Madison Bruck
Karissa Burkhardt
Alix Bushard
Tatum Calderwood
Maninoa Courtright
Sophie Good
Sage Johnson
Lauren Kundel
Samantha Martin
Finley McVay
Grace Moore
Kate O’Connell
Molly Owen
Gabby Peterson
Presley Pritchett Peterson
Chloe Schultz
Rachel Sorensen

ALTO
Saylor Botsford
Emily Broderick
Chichi Dusanek
Emma Engler
Eva Fisk
Lilly Froehlich
Molly Hartzell
Jenna Herting
Leah Kaminsky
Rose Kelly
Olivia Kennedy
Ashlyn Martin
Maggie Meehan
Madeline Nuss
Naomi Sennett
Andelyn Sunderman

TENOR
Kade Ferchen
Tony Galusha
Luke Heying
Kiernan Matlock
John Mendelin
Joseph Miyazaki
Matthew Peterson
Daniel Portz
Andrew Robinson
Rai San Martin Montero
Jose Salazar

BASS
Jackson Bryant
Joshua Feldt
Harrison Ginsberg
Josh Horne
Dylan Laurianti
Will Meiners
Josh Nieman
Jack Power
Roderick Rath
Jake Roth
Michael Spies
Aaron Van Roosendaal
John Wombacher
Korean composer **Hyo-Won Woo** (b. 1974) studied composition at Sung-Shin Women’s University in Seoul and was later appointed the resident composer of the Incheon City Chorale in 1999 working alongside one of her largest inspirations, conductor Hok-Won Yoon. Woo later composed **Me-Na-Ri (Space Music)** in 2005 for the Chorale. The piece is an engaging and expressive work utilizing both western and Korean compositional techniques, as well as visual elements, which scholars suggest is an influence of her father, who was a painter, and her desire to study fashion design prior to pursuing her love of music. Traditional Korean musical elements in Me-Na-Ri include the use of traditional melodies and harmonies, and traditional percussion accompaniment, and the use of the folk song Arirang. Woo diverged from traditional Korean elements by separating the choirs into three smaller groups and spacing them throughout the house to explore the physical space of the performance hall.

**Joseph Haydn** (1732–1809) was a classical composer largely known for his symphonies and sacred works, but later in his life after he was relieved of his duties as a court musician wrote a set of part-songs that he said were composed during a happy time in his life, and for no specific occasion or commission. Influenced by Haydn’s experiences with English glee and catches, they are also emblematic of German-language part-songs that were popularized in the early 19th-century. **Alles hat seine Zeit, Hob. XXVc:3** is a lighthearted piece with frequent duets and passing around of the melody throughout the choir. The text is a simple statement of the joys of camaraderie and friendship.

A more serious multi-movement work is Antonio Vivaldi’s (1678–1741) **Magnificat, RV610**. This fifteen-minute work is a setting of the traditional sacred Magnificat text for chorus, baroque chamber orchestra, and several soloists. Vivaldi spent many years as a teacher and composer at an orphanage where the boys were taught a trade, and the girls were provided an education and performed in musical ensembles. This piece was reworked several times by Vivaldi, and in one manuscript specific names of students at the orphanage are written in his hand for several of the solos. The most performed version, which is presented in this program, is written in nine short and highly expressive movements.

**Kyle Pederson's** (b. 1971) compositional style has been described as possessing “a unique and evocative use of harmony, melody, rhythm, and texture.” This is evident in his award-winning piece, **Can We Sing the Darkness to Light?** Pederson’s original text questions what a world without violence, war, judgement, and pride could look like. He sets the text syllabically in a rhythm well suited to the natural flow of the text with stressed syllables often expressively set on unprepared dissonances. As a pianist Pederson’s piano writing is highly expressive and adds significant character to the piece, in addition to supporting the vocal parts. Though the piece is largely in a minor key, it ends major to convey sense of hope for the answer to the question asked, “Can we sing the darkness to light?”
The journey of this program has seen the choir scattered across the performance space in Me-Na-Ri, brought together to enjoy one another's company in *Alles hat seine Zeit*, shared in a time of spiritual community and connection in the Magnificat, and confronted difficult questions in *Can We Sing the Darkness to Light*? Finally, we celebrate the joy of all creation with Dr. Cedric Carl Dent’s (b. 1962) arrangement of the traditional spiritual, *He’s Got the Whole World in His Hands*. Dent is a founding member of the 10-time Grammy Award-winning vocal group, TAKE 6, an ensemble famous for their distinct gospel-jazz blend. Like many African American spirituals, *He’s Got the Whole World in His Hands* has a rich legacy of oral tradition passed down by generations of enslaved people in the Southern United States. It was then popularized in the early twentieth century in solo and choral ensemble arrangements. Dent expanded on the genre by including elements of South African choral music and a gospel-jazz style a la TAKE 6, resulting in a piece with an exciting rhythmic drive and a lush harmonic palette.
Michael Sauer is a DMA candidate in choral conducting and pedagogy at the University of Iowa where he serves as the Teaching Assistant and Assistant Conductor to the University Choir. Previously he has served as conductor of the Voxman Chorale and taught the Undergraduate Choral Conducting and Literature course. Michael holds a BA in Vocal Music Education from Wartburg College and a MM in Choral Conducting from the University of Missouri, Columbia. He has studied with Lee Nelson, Nicki Toliver, R. Paul Crabb, Brandon A. Boyd, Timothy J. Stalter, and David Puderbaugh. His previous conducting experiences include serving as the director of 6–12 vocal music at West Marshall Community School District, director of music ministries, choirs, and handbell ensembles at Zion Lutheran Church in Waterloo, IA, and at First Christian Church in Columbia, MO. Michael is a frequent guest conductor and clinician throughout Iowa. He is currently working as the director of sanctuary choir and director of handbell ministries at St. Paul's Methodist in Cedar Rapids, IA.
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