

IOWA

School of Music



ENSEMBLE CONCERT

UI Orchestras & Choirs with the Chamber Singers of Iowa City

present Benjamin Britten's *War Requiem*

Wednesday, November 29, 2023 at 7:30pm
Hancher Auditorium

UI Orchestras & Choirs with the Chamber Singers of Iowa City

Jessica Faselt, *soprano*
Steven Soph, *tenor*
Royce Blackburn, *baritone*

University of Iowa Symphony Orchestras

Dr. David Gompper, *interim director of orchestral studies*
Dr. Timothy Stalter, *conductor/director of choral activities*

University of Iowa Faculty Chamber Orchestra

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

University of Iowa Choirs:

Voxman Chorale (treble choir)

Katelyn Peterson, *conductor*

Kantorei

Dr. Timothy Stalter, *conductor*

University Choir

Michael Sauer, *chorus master/assistant conductor*
Dr. David Puderbaugh, *conductor*

Camerata Singers

Jesse Reed, *conductor*

Chamber Singers of Iowa City

Andrew Robinson, *chorus master*
Dr. David Puderbaugh, *artistic director*

PROGRAM

War Requiem

Benjamin BRITTEN
(1913 – 1976)

Jessica Faselt, *soprano*
Steven Soph, *tenor*
Royce Blackburn, *baritone*

University of Iowa Symphony Orchestra & Choirs; Dr. Timothy Stalter, *conductor*
Faculty Chamber Orchestra; Dr. David Puderbaugh, *conductor*
Voxman Chorale (treble choir); Katelyn Peterson, *conductor*

Mvt. I: Requiem aeternam

Mvt. II: Dies irae

Mvt. III: Offertorium

Mvt. IV: Sanctus

Mvt. V: Agnus Dei

Mvt. VI: Libera me

***We are very grateful to Dr. Charles Platz and Dr. Jo Benda
for their very generous financial support that has made this concert possible.***

TEXTS & TRANSLATIONS

Requiem Mass with Poetry by WWI Poet Wilfred Owen (1893-1918)

Mvt. I: REQUIEM AETERNAM

CHORUS

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.

TREBLE CHOIR

Te decet hymnus, Deus in Sion;
et tibi reddetur votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.

A hymn befits thee, O God in Zion.
and to thee a vow shall be fulfilled in Jerusalem.
Hear my prayer, for unto thee
All flesh shall come.

TENOR SOLO

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs, —
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds.
And each slow dusk a drawing-down of blinds.
—Wilfred Owen, "Anthem for Doomed Youth"

CHORUS

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord, have mercy.

Mvt. II: DIES IRAE

CHORUS

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.

Day of wrath, that day
shall dissolve the world into embers
as David prophesied with the Sibyl.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

How great the trembling will be,
when the Judge shall come,
the rigorous investigator of all things!

Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

The trumpet, spreading its wondrous sound
through the tombs of every land,
will summon all before the throne.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Death will be stunned, likewise nature,
when all creation shall rise again
to answer the One judging.

BARITONE SOLO

Bugles sang, saddening the evening air,
And bugles answered, sorrowful to hear.

Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.

Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.
—Wilfred Owen, “But I was Looking at the Permanent Stars”
(Britten, alt.)

SOPRANO SOLO AND CHORUS

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

A written book will be brought forth,
in which all shall be contained,
and from which the world shall be judged.

Judex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.

When therefore the Judge is seated,
whatever lies hidden shall be revealed,
no wrong shall remain unpunished.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

What then am I, a poor wretch, going to say?
Which protector shall I ask for,
when even the just are scarcely secure?

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of terrifying majesty,
who freely saves the saved:
Save me, fount of pity.

TENOR AND BARITONE SOLOS

Out there, we've walked quite friendly up to Death;
Sat down and eaten with him, cool and bland, —
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath, —
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorussed when he sang aloft;
We whistled while he shaved us with his scythe.

Oh, Death was never an enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death — for Life; not men — for flags.
—Wilfred Owens, "The Next War"

SOPRANO/ALTO CHORUS

Recordare Jesu pie
Quod sum causa tuae viae:
Ne me perdas illa die.

Remember, merciful Jesus,
that I am the cause of your sojourn;
do not cast me out on that day.

Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.

Seeking me, you sat down weary;
having suffered the Cross, you redeemed me.
May such great labor not be in vain.

Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.

I groan, like one who is guilty;
my face blushes with guilt.
Spare thy supplicant, O God.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

You who absolved Mary [Magdelene],
and heeded the thief,
have also given hope to me.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Grant me a favored place among thy sheep,
and separate me from the goats,
placing me at thy right hand.

TENOR/BASS CHORUS

Confutatis maledictis,
Flammis acribus addictis:
Voca me cum benedictis.

When the accursed are confounded,
consigned to the fierce flames:
call me to be with the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

I pray, suppliant and kneeling,
my heart contrite as if it were ashes:
protect me in my final hour.

BARITONE SOLO

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven, about to curse;

Reach at that Arrogance which needs thy harm,
And beat it down before its sins grow worse;

But when thy spell be cast complete and whole,
May God curse thee, and cut thee from our soul!

—Wilfred Owen, “On Seeing a Heavy Piece of Artillery
Brought into Action” (Britten, alt.)

CHORUS

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.

Day of wrath, that day
shall dissolve the world into embers
as David prophesied with the Sibyl.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

How great the trembling will be,
when the Judge shall come,
the rigorous investigator of all things!

CHORUS AND SOPRANO SOLO

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus,

O how tearful that day,
on which the guilty shall rise from the embers
to be judged.

Huic ergo parce Deus.

Spare them then, O God.

TENOR SOLO

Move him into the sun —
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds, —
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved — still warm — too hard to stir?
Was it for this the clay grew tall?
— O what made fatuous sunbeams toil
To break earth's sleep at all?
—Wilfred Owen, "Futility"

CHORUS

Pie Jesu Domine, dona eis requiem. Amen. Merciful Lord Jesus, grant them rest. Amen.

Mvt. III: OFFERTORIUM

TREBLE CHOIR

Domine Jesu Christe, Rex gloriae,	Lord Jesus Christ, King of glory,
Libera animas omnium fidelium defunctorum	liberate the souls of all the faithful departed
De poenis inferni, et de profundo lacu:	from the pains of hell and from the deep pit;
libera eas de ore leonis,	deliver them from the lion's mouth;
ne absorbeat eas tartarus,	let not hell swallow them up,
ne cadant in obscurum.	let them not fall into darkness:

CHORUS

Sed signifier sanctus Michael	but let Michael, the holy standard-bearer,
repraesentet eas in lucem sanctam:	bring them into the holy light,
quam olim Abrahae promisisti,	which once thou promised to Abraham
et semini ejus.	and to his seed.

BARITONE AND TENOR SOLOS

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,
And builded parapets and trenches there,
And stretchèd forth the knife to slay his son.
When lo! an angel called him out of heaven,
saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so, but slew his son, —
And half the seed of Europe, one by one.
—Wilfred Owen, "The Parable of the Old Man and the Young"

TREBLE CHOIR

Hostias et preces tibi
Domini laudis offerimus:
tu suscipe pro animabus illis,
Quarum hodie memoriam facimus:
Fac eas, Domine,
de morte transire ad vitam.

Sacrifices and prayers of praise,
O Lord, we offer to thee.
Receive them, Lord, on behalf of those souls
we commemorate this day.
Grant them, O Lord,
to pass from death unto life.

Quam olim Abrahae promisisti,
et semini ejus.

which once thou promised to Abraham
and to his seed.

Mvt. IV: Sanctus

SOPRANO SOLO AND CHORUS

Sanctus, sanctus, sanctus.
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua,
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Holy, holy, holy.
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

BARITONE SOLO

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne,
After the drums of Time have rolled and ceased,
And by the bronze west long retreat is blown,

Shall Life renew these bodies? Of a truth
All death will He annul, all tears assuage? —
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?

When I do ask white Age, he saith not so:
"My head hangs weighed with snow."
And when I hearken to the Earth, she saith:
"My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea be dried."
—Wilfred Owen, "The End" (Britten, alt.)

Mvt. V: AGNUS DEI

TENOR SOLO

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

CHORUS

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Lamb of God, who takest away the sins of the world,
grant them rest.

Near Golgatha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

CHORUS

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Lamb of God, who takest away the sins of the world,
grant them rest.

The scribes on all the people shove
And bawl allegiance to the state,
But they who love the greater love
Lay down their life; they do not hate.
—Wilfred Owen, "At a Calvary near the Ancre"

CHORUS

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takest away the sins of the world,
grant them rest everlasting.

TENOR SOLO

Dona nobis pacem. (*Grant us peace.*)

Mvt. VI: LIBERA ME

CHORUS AND SOPRANO SOLO

Libera me, Domine, de morte aeterna
in die illa tremenda:

Deliver me, O Lord, from death eternal,
on that dreadful day:

Quando coeli movendi sunt et terra:
Dum veneris judicare saeculum per ignem.
Tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura ira.

when the heavens and the earth shall quake,
when thou shalt come to judge the world by fire.
I am seized by trembling, and I fear
until the judgement should come, and I also
dread the coming wrath.

Quando coeli movendi sunt et terra.
Dies illa, dies irae, calamitatis et miseriae,
dies magna et amara valde.

When the heavens and the earth shall quake.
O that day, day of wrath, day of calamity and misery,
momentous day, and exceedingly bitter.

Libera me, Domine. . .

Deliver me, O Lord. . .

TENOR SOLO

It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.

And no guns thumped, or down the flues made moan,
"Strange friend," I said, "here is no cause to mourn."

BARITONE SOLO

"None," said the other, "save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world.

For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled.
Or, discontent, boil bloody, and be spilled.
They will be swift with swiftness of the tigress.
None will break ranks, though nations trek from progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their chariot-wheels,
I would go up and wash them from sweet wells,
Even from wells we sunk too deep for war,
Even the sweetest wells that ever were.

I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold."

TENOR AND BARITONE SOLOS

"Let us sleep now. . ."

—Wilfred Owen, "Strange Meeting" (Britten, alt.)

TREBLE CHOIR, CHORUS AND SOPRANO SOLO

In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Jerusalem.
Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

May the angels lead you into paradise;
May the Martyrs welcome you upon your arrival,
and lead you into the holy city of Jerusalem.
May a choir of angels welcome you,
and, with poor Lazarus of old,
may you have eternal rest.

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Requiescant in pace. Amen.

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
May they rest in peace. Amen.

BIOGRAPHIES



Praised for her "keen expression and impressive delivery" in performance with a "sound that is rich, full and luminous throughout its range," American Soprano **Jessica Faselt** was a participant of the 2022 Birgit Nilsson Masterclass in Sweden and is the recipient of the 2021 Hildegard Behrens Foundation Award and the 2020 George London Foundation Award.

Ms. Faselt's engagements for the 2023-2024 season include Freia in *Das Rheingold* with the Los Angeles Philharmonic under the direction of Gustavo Dudamel, Helmwig in the Rotterdam Philharmonic Orchestra's touring performances of *Die Walküre* in Rotterdam, Baden-Baden, Dortmund, and Paris, conducted by Yannick Nézet-Séguin, a role and house debut as Donna Anna in *Don Giovanni* with Cincinnati Opera, and a cover of Sieglinde with the Fort Worth Symphony. Season highlights for 2022-2023 included the role of Freia in *Das Rheingold* with The Atlanta Opera, First Lady in *The Magic Flute* at The Metropolitan Opera, and debuts with Detroit Opera and the LA Philharmonic (at the Hollywood Bowl), singing Helmwig in Act III of *Die Walküre*.

Ms. Faselt was a winner of the 2018 Metropolitan Opera National Council Auditions. Upon performing with the Metropolitan Opera Orchestra in the Grand Finals Concert, Ms. Faselt was presented with the Birgit Nilsson Award of the American-Scandinavian Foundation. She went on to become a member of the Metropolitan Opera's prestigious Lindemann Young Artist Development Program from 2018-2021, and made her debut with the company in 2018 as a Novice in Puccini's *Suor Angelica*.

In 2019, Faselt made her The Met: Live in HD debut in movie theaters around the world as Helmwig in Wagner's *Die Walküre*. That season, Ms. Faselt was also engaged to sing Helmwig in the Act III 'Ride of the Valkyries' from Wagner's *Die Walküre* with the Boston Symphony Orchestra at the Tanglewood Music Festival and also covered the Lady in Waiting in The Metropolitan Opera's 2019 production of Verdi's *Macbeth*. Due to the COVID-19 global pandemic, Ms. Faselt was unable to perform her scheduled roles with The Metropolitan Opera during the 2020-2021 season, which were to have included The High Priestess in Verdi's *Aida*, First Young Nun in Prokofiev's *The Fiery Angel*, and Unborn 2 in Richard Strauss' *Die Frau ohne Schatten*.

She received her Master of Music degree from the Cincinnati Conservatory of Music, where she was also a recipient of the Corbett Award. A native of Iowa, Ms. Faselt began her training at the University of Iowa School of Music, where she received her Bachelor of Music degree with honors. www.jessicafaselt.com



A “superb vocal soloist” (The Washington Post) with “impressive clarity and color” (The New York Times), tenor **Steven Soph** performs concert repertoire spanning the Renaissance to the modern day with premier arts organizations, including The Cleveland Orchestra, Seattle Symphony, Fort Worth Symphony Orchestra, Philharmonia Baroque Orchestra, American Classical Orchestra, New World Symphony, Champaign-Urbana Symphony Orchestra, Boston’s Handel and Haydn Society, and Cleveland’s Apollo’s Fire. He has appeared at Carnegie Hall, Severance Hall, Benaroya Hall, Symphony Hall, Lincoln Center, Amsterdam’s Muziekgebouw, the Krannert Center, and the Kennedy Center.

In 2023-2024, Steven performs at New York City’s Lincoln Center with the American Classical Orchestra in Bach’s *Mass in B minor*; at Boston’s Symphony Hall with the Handel and Haydn Society in Handel’s *Israel in Egypt*; with both the Tucson Symphony and Pro Musica Colorado in Handel’s *Messiah*; both the Bach Society of St. Louis and Lincoln, Nebraska’s Abendmusik as Evangelist in Bach’s *St. John Passion*; at the University of Iowa in Benjamin Britten’s *War Requiem*; with Washington D.C.’s The Thirteen in performances and a recording of Monteverdi’s *Lost Vespers of 1650*; at Philadelphia’s Penn Arts Live in a program featuring works of Salamone Rossi; and with Tulsa’s Oklahoma Bach Choir in BWVs 61, 62, 65, and 70. He joins the Baroque Music Festival, Corona del Mar and returns to the Oregon Bach Festival and the Bach Festival of Winter Park. Steven also appears with Vancouver BC’s Leonids, Providence’s Ensemble Altera, Tucson’s True Concord, Kansas City’s Spire, the Santa Fe Desert Chorale, and Orlando’s Bach Vocal Artists.

Steven holds degrees from the University of North Texas and Yale’s School of Music. www.stevensoph.com



Royce Blackburn's versatile baritone voice has been heard on opera, musical theater, and concert stages throughout the United States. He has received praise for his intelligent musicianship and dynamic stage presence in a wide variety of roles from the traditional repertoire to the Avant Garde. He includes Papageno in Mozart's *The Magic Flute*, Grandier in the American premiere of Penderecki's *The Devils of Loudun*, Frederic in Stephen Sondheim's *A Little Night Music*, and the title role in Puccini's *Gianni Schicchi*. In keeping with his love for contemporary repertoire he has sung the roles of Beaumarchais in Corigliano's *The Ghosts of Versailles*, Chou en lai in Adams's *Nixon in China*, and has given the world premiere of the song cycle, *Township 55 North* by Michael Wittgraf. As an oratorio soloist he has sung works from the baroque to the contemporary including Bach's *Magnificat*, Haydn's *The Seasons*, Brahms's *A German Requiem*, and

Britten's *Saint Nicolas Mass*. Royce has been a guest artist with the Lafayette Bach Chorale Singers, the Christ Church Cathedral Choir in Indianapolis, IN, Western Plains Opera, Abilene Opera, the Greater Grand Forks Symphony Orchestra, the Grand Forks Master Chorale, the Ashlawn-Highland Opera Festival, and the Astoria Music Festival in Astoria, Oregon.

Dr. Blackburn is currently a Visiting Assistant Professor at the University of Iowa where he teaches Applied Voice, Vocal Literature, and Musical Theatre Workshop. His students have sung with professional opera companies across America and have won prizes in regional and national competitions including regional finalists in the Metropolitan Opera Auditions and Music Teachers' National Association. He once served as Chair of the Department of Music for the University of North Dakota and two terms as President of the North Dakota chapter of the National Association of Teachers of Singing. Dr. Blackburn earned his Bachelor's degree in Music Education from the University of Texas at Arlington, his Master's degree in Vocal Performance from the University of North Texas and his Doctorate of Music degree in Vocal Performance from the renowned Indiana University School of Music where he studied with Giorgio Tozzi.

Timothy Stalter is Director of Choral Activities at the University of Iowa where he conducts the premier choral ensemble, Kantorei, teaches graduate advanced conducting, and oversees the graduate program in choral conducting and pedagogy. Prior to coming to the University of Iowa, Dr. Stalter was assistant director of choral activities at the University of Wisconsin—Madison, director of choral activities at the University of Wisconsin—Stevens Point, and assistant professor of music at Goshen College (IN). He received his doctorate from the University of Wisconsin—Madison in choral conducting under Robert Fountain, his masters from the University of Illinois—Urbana in choral music under Don Moses, and his undergraduate degree in voice performance from Goshen College.

Dr. Stalter is particularly interested in researching issues relating to the teaching of conducting to undergraduate and graduate students, contemporary British choral music, and historical

musical performance.

In addition to conducting and teaching choral music, Dr. Stalter has performed as a tenor soloist in the United States and abroad, specializing in music of the Renaissance, Baroque and Classical periods. He is known for his performances as the Evangelist in the Passions of J.S. Bach and Heinrich Schütz. Among his credits are appearances as tenor soloist with the Newfoundland Symphony Orchestra, the North Carolina Symphony, the Robert Shaw Festival Singers in France, the Robert Shaw Chamber Choir in Atlanta, the Classical Music Seminar and Festival in Eisenstadt, Austria, and the Shenandoah Valley Bach Festival. He has also served as the tenor soloist in Haydn's *Creation* for the International Cathedral Music Festival in Oxford and London, England and as the Evangelist in J.S. Bach's *St. John Passion* at St. Patrick's Cathedral in Dublin. Dr. Stalter has also recorded as soloist with Robert Shaw on two compact discs (*Amazing Grace* and *Songs of Angels*) released on the Telarc label and with Albany Records (*Monsterology*) as a conductor and soloist of contemporary music.

David Puderbaugh is Assistant Director of Choral Activities at the University of Iowa, where he conducts University Choir, teaches graduate choral literature and undergraduate choral conducting, advises DMA theses, and assists in administration of the choral program. He is also Associate Director of the School of Music, overseeing the graduate program. A native Iowan, Dr. Puderbaugh holds a Bachelor of Music Education degree from Drake University (Des Moines, Iowa), a Master of Music degree in Choral Conducting from the University of Missouri-Columbia, and a Doctor of Musical Arts degree in Choral Conducting and Pedagogy from the University of Iowa. His teachers include Timothy Stalter, David Rayl, and Aimee Beckmann-Collier. Dr. Puderbaugh also is Music Director of Chamber Singers of Iowa City, an ensemble that focuses on major choral works. He made his Carnegie Hall debut with CSIC, conducting Haydn's *Missa Cellensis*.

Dr. Puderbaugh's current research interest centers on Estonian choral music. He served as consultant for the educational DVD release of the documentary film *The Singing Revolution* (Sky Films Incorporated, 2008) and as primary consultant for *To Breathe as One* (2013); both films explore the history and present-day aspects of the festivals. Dr. Puderbaugh conducted the Estonian chamber choir Voces Musicales in the album *A Black Birch in Winter: American and Estonian Choral Music* (MSR Classics, 2019), which was awarded 2019 Recording of the Year by the Estonian Choral Association.

Dr. Puderbaugh is currently president of the Midwestern region of the American Choral Directors Association. He served as editor of the Recorded Sound Reviews column for ACDA's Choral Journal, and as editor of *Melisma*, the newsletter of North Central ACDA. Additionally, Dr. Puderbaugh is a member of the National Collegiate Choral Organization, College Music Society, and Pi Kappa Lambda honorary music society. In addition to his conducting and scholarly activities, Dr. Puderbaugh is an active tenor soloist. In Estonia, Dr. Puderbaugh has premiered several works by contemporary Estonian composers in the annual new music festival *Eesti Muusika Päevad*, broadcast on national radio and television, and appeared in performances of Orazio Vecchi's madrigal comedy *L'Amfiparnaso*, sponsored by the national concert series *Eesti Kontsert*.

Katelyn Peterson is currently a teaching assistant at the University of Iowa where she conducts the Voxman Chorale and is actively pursuing her Doctorate of Musical Arts in Choral Conducting and Pedagogy with a secondary in Music Education; studying conducting with Dr. Timothy Stalter. In addition to her studies at UIowa, she is the Director of Music at First Presbyterian Church of Marion, IA. Prior to her studies at UI, Katelyn received her MM in Choral Conducting from the University of Wisconsin-Milwaukee in 2022 where she studied conducting with Dr. Zachary Durlam and conducted Alta Voce, as well as the opera choruses. Katelyn earned her Bachelor of Music Education with an emphasis in Choral and General Music and minor in Theatre from the University of Wisconsin-River Falls in 2011 where she studied conducting with Dr. Jon-Wong Park and Dr. Kristin Tjornehoj.

As a K-12 educator, Katelyn worked as a guest vocal artist with Reagan IB High School in the Milwaukee Public Schools (2021-2022), directed choirs and taught general music in middle school and high school for the River Falls School District (2016-2020) and middle school choir and general music for the New Richmond School District, (2011-2016). In addition to teaching, Katelyn currently serves as the Website Manager for Midwestern American Choral Directors Association (MWACDA), and previously held multiple positions with the Wisconsin Choral Directors Association (WCDA), the Wisconsin School of Music Association (WSMA) and the St. Croix Valley Music Educators Association. Her current research is focused on Cognitive Apprenticeship methods in the collegiate choral rehearsal and the history and evolution of the choral spiritual.

PROGRAM NOTES

“My subject is War, and the pity of War.
The Poetry is in the pity. . .
All a poet can do today is warn.”
—Wilfred Owen (1893 – 1918)

On Armistice Day, November 11, 1918, as people celebrated the end of WWI, Tom and Susan Owen in Shrewsbury, England received a telegram informing them that their son, Wilfred, had been killed in action in northern France. He died a soldier who had grown to hate the brutality of war and had become disillusioned with the killing and wounding of an estimated forty million civilian and military people during the “war to end all wars.” Though he died a young man of twenty-five, he left a legacy of poems that speaks directly of his experiences fighting in trench warfare, nine of which are in the *War Requiem*.

Owen waited to join the war effort. When the war began, he was conflicted as to whether he should join up. Much pressure was placed on any young man who was not participating in the war effort. He wrote his mother in December 1914 and asked,

Do you know what would hold me together on a battlefield?: The sense that I was perpetuating the language in which Keats and the rest of them wrote! I do not know in what else England is greatly superior, or dearer to me, than another land and people. *Write immediately what I am to do.*

He accepted a commission with the Artist’s Rifles in June 1915 and entered active service. After suffering shellshock, he was sent to Craiglockhart War Hospital in Edinburgh, Scotland where he met the war hero, dissenter and poet, Siegfried Sassoon. Owen had been writing poetry as early as age ten with Wordsworth, Keats and Yeats as influences. Sassoon radically changed Owen’s approach to writing poetry, moving him toward realism with honest appraisal of what he had experienced. Though Sassoon urged Owen not to go back to the front line, he returned in August 1918 and was killed three months later.

Five years before Owen died, Benjamin Britten (1913 – 1976) was born. Unlike Owen, Britten never served in the military. Britten and his friend, Peter Pears, traveled to the U.S. in May 1939 before WWII broke out that September. He settled in New York and befriended Aaron Copland who told him not to return to the UK. Britten worked on his *Sinfonia da Requiem* in the U.S., which points ahead to the *War Requiem*. The New York Sun newspaper on April 27, 1940, quoted Britten on his new work:

I’m making it just as anti-war as possible. . . I don’t believe you can express social or political or economic theories in music, but by coupling new music with well-known musical phrases, I think it’s possible to get over certain ideas. . .all I’m sure of is my own anti-war conviction as I write it.

In April 1942, Britten returned to the UK knowing he would declare his status as a conscientious objector [CO] and face a tribunal. He gave his statement of non-violence and eventually was granted CO status.

Britten was commissioned by the Coventry Cathedral Festival's Arts Committee to compose a work to be performed in May 1962 in the newly constructed Coventry Cathedral built alongside the shell of the 14th-century St. Michael's church that had been bombed by the Luftwaffe in 1940. It was to be a cathedral that celebrated the arts and emphasized peace and reconciliation. He chose and adapted nine poems written by Owen juxtaposing and complimenting the Latin Requiem Mass text. The *War Requiem* was to be his *magnus opus*.

The composition contains three ensembles that converge at the end of the last movement. The first is a large chorus with an expanded orchestra and soprano soloist that performs the Requiem Mass sung in Latin. This ensemble needs to be capable of a gamut of human emotion throughout. The second ensemble is a treble chorus who also sings parts of the Requiem Mass with a small organ, but at a distance. Though the treble chorus represents innocence, it also sounds aloof, uninterested, and impersonal. Finally, the third ensemble is represented by tenor and baritone soloists who sing with a chamber orchestra. They deliver Owen's poetry with dramatic expressiveness. These three ensembles interact and orbit each other through juxtaposition as well as by amplifying the message that war is brutal. Imbedded in these intersecting texts is criticism of the establishment including the church – its inability to speak out against the horrors of war and its silence in calling out atrocities.

The unsettling and unresolved tritone F# - C# predominates throughout the work, heard overtly as an interval (Mvt. I) and disguised in ascending and descending scales (i.e., Mvts II/V). The influence of the Verdi *Messa da Requiem* is obvious in the second movement ("Dies irae") with the off-beat bass drum and in the "Tremens" and "Lacrymosa" sections. Mvt. III, "Offertorium," is rich in irony. Borrowing heavily from his own *Canticle II: Abraham and Isaac*, Britten uses Owen's poem, "The Parable of the Old Man and the Young," to turn a story of faithfulness into one of betrayal. The opening of Mvt. IV, "Sanctus," is influenced by Indonesian gamelan music leading to a buildup of sonorities like the fluttering of wings of a host of Seraphim which gives way to a triumphant "Hosanna." Mvt. V, "Agnus Dei," is a most intimate and haunting miniature which describes Christ on the battlefield, taking on the wounds to absolve the sins of the world. Last, but certainly not least, Mvt. VI, "Liberate me," turns the quiet plea, "Deliver me," into chaos, followed by two soldiers, enemies, coming to terms with their common humanity.

The premiere performance at Coventry Cathedral included Peter Pears (tenor— an Englishman) and Dietrich Fischer-Dieskau (baritone— a German). The soprano solo was to have been sung by Galina Vishnevskaya (a Russian), but the Soviet authorities did not permit her to travel to the performance, so Heather Harper was called to sing with only ten days to learn the part. Britten asked that there would be no applause at the end of the work. It was a triumph and heralded a modern-day masterpiece. -notes by Dr. Timothy Stalter

PERSONNEL

UNIVERSITY OF IOWA SYMPHONY ORCHESTRA

Dr. David Gompper, *interim director of orchestral studies*

Samuel Chen, *graduate assistant conductor*

FLUTE

Laura Lin
Ana Clark
Emily Ho, *piccolo*

OBOE

Lauren Palkovic
Henry Golay
Amelia Johnson, *English horn*

CLARINET

Sayyod Mirzomurodov
Ryan MacDonald
Lea Banks, *E-flat & bass clarinet*

BASSOON

Sara Remoy
Elliott Beauchamp

CONTRABASSOON

Jo Anne Sukumaran

HORN

Yi-Hsun Irene Tang
Jonathon Hughes
Anna Cullinan
Anna Boes
Zoe Olson
Karena Jensen

TRUMPET

Christopher Haas
Anna Kelly
Joanna Leston
Emma Cryer

TROMBONE

Ty Waters
Brady Gell
Xiaoyu Liu

TUBA

Matthew Sleep
John Reyna

TIMPANI

Sabrina Gafrick

PERCUSSION

Zoe Dorr
Ben Stone
Kimmy Moore
Jenna Springer

PIANO

J. Kyle Coleman

POSITIVE ORGAN

Abby Chen

VIOLIN I

Rachel Peters
Michael Klyce
Ollie Bostian
Renee Santos
Hugo Kaut
Luke Cuasay
Luis Infante Hernandez
Emilia Baltrukonis
Andrea Allen
Isabella Iampaglia

VIOLIN II

Alicia Maiz Alonso
Charmirose Durante
Yestyn Griffith
Sophia Jin
Madison Sheriff
Bair Brandt
Olivia Young
Readan Ballard
Julia Correia
Oz Braslavsky
Isabella Gaspero
Alison Baldwin

VIOLA

Allie Schumacher
Kylie Little
Trevor Bitner
Brynn Garner-Prouty
Johanna Kramer
Alex Lenaers
Quintin Weipert
Oliver Yoder
Shafin Wasimi
Wayne Joseph
Rebecca Vieker

VIOLONCELLO

Hanna Rumora
Ryan Doerr
Christina Leigh Stephenson
Madison Brady
Eli Lawrence
Celia Phillips
Micah Truesdell
Olivia Palen
David Hitchman
Allyson Liu
Elizabeth Kerr

DOUBLE BASS

Natalia Terra
Xavier Vongphakdy
Addison Lueken
Harrison Stephens
Xiaowen Tang
Ella Gerber
Sam Greiner
Eamon Reed

UNIVERSITY OF IOWA FACULTY CHAMBER ORCHESTRA

Dr. David Puderbaugh, *conductor*

Joshua Stine, *flute*
David Cyzak, *oboe**
Jorge Montilla Moreno, *clarinet**
Benjamin Coelho, *bassoon**
Katy Ambrose, *horn**
McKenna Blenk, *percussion*

Erin Freund, *harp**
Katie Wolfe, *violin I**
Joshua Palazzolo, *violin II*
Christine Rutledge, *viola**
Anthony Arnone, *violoncello**
Volkan Orhon, *double bass**

*U Iowa School of Music Faculty

CHAMBER SINGERS OF IOWA CITY

Andrew Robinson, *chorus master*
Dr. David Puderbaugh, *artistic director*
Lynda Hakken, *pianist*

SOPRANO

Alicia Aguiar
Nancy Bell
Mary Anne Berg
Alison Burchett
Laurel Decker
Kristen Eisenhammer
Kim Erlandson
Kari Fomon
Minna Gode
Sharon Good
Jil Hogan
Spencer Jones
Elaine Reding
Karly Zimmerman

ALTO

Alyssa Campbell
Lisa D'Aunno
Lynn Dornfeld
Katherine Eberle
Dana Gratton
Monica Hinkle
Carolina Isleib
Jana Klauke
Abby Noelck
Donna Simonton
Marilyn Thompson
Norah Wolfe

TENOR

Peter Bixler
Kai Bouma
Joshua Brown
David Darner
John Easley
David Gardner
David Shaffer
Will Stoltenberg
Ned Szumski

BASS

Doug Blake
Jason Fuemmeler
Rayford Harrison
Jonathan Ice
Bob Molsberry
Tom Ogilvie
Dan Reschly
Richard Roller
Austen Wilson

VOXMAN CHORALE

Katelyn Peterson, *conductor*

Halie Augustus, *pianist*

SOPRANO

Vera Barkosky
Jazlynn Bernardy
Victoria Cotroneo
Grace Dillingham
Callan Dockry
Lucy Dunning
Savannah Downing
Kayleigh Hrabrich
Kamryn Kramer
Grace Lin
Parker Moore
Claire Newell
Margaret Player
Emma Smith
Sherry Xia
Abigail Zimmerman

ALTO

Amanda Baker
Prashna Dahal
Ava Dimmer
Avala Faber
Corabella Garrey
Caroline Gugel
Anna Beth Johnson
Gayla Klebig
Peyton Knight
Jun Le
Yiwei Li
Chaylie Lippert
Lydia Maier
Maddie Manternach
Jaydin McMickle
Jessie Meiers
Genevra Ninneman
Ezra Smith

KANTOREI

Dr. Timothy Stalter, *conductor*

Andrew Robinson, *graduate assistant conductor*

J. Kyle Coleman, *pianist*

SOPRANO

Karissa Burkhardt
Elizabeth Cerrito
Sarah Hachtman
Veena Kappaganthu
Paige Kennedy
Jiarui Mao
Maddison Smith
Madeline Yankell

ALTO

Berkley Barnett
Ava Burmahl
Sophia Davis
Michelle Monroe-Kettler
Katelyn Peterson
Allison Wright

TENOR

Nathan Brown
Foo Chen Gui
Clay Ramseyer
Jesse Reed
Andrew Robinson
Michael Sauer

BASS

Zachary Brecht
Paul Cort
Ethan Elsbernd
Sean Harken
Caleb Haselhuhn
Nathan Kern
Aaron Van Roosendaal

UNIVERSITY CHOIR

Michael Sauer, *chorus master and assistant conductor*

Dr. David Puderbaugh, *conductor*

J. Kyle Coleman, *pianist*

SOPRANO

Madison Bruck
Alix Bushard
Tatum Calderwood
Maninoa Courtright
Sophie Good
Sage Johnson
Lauren Kundel
Samantha Martin
Finley McVay
Lauren Milledge
Grace Moore
Kate O'Connell
Molly Owen
Gabby Peterson
Presley Pritchett Peterson
Chloe Schultz
Rachel Sorensen

ALTO

Saylor Botsford
Emily Broderick
Emma Engler
Eva Fisk
Lilly Froehlich
Molly Hartzell
Jenna Herting
Grace Johnson
Leah Kaminsky
Rose Kelly
Olivia Kennedy
Ashlyn Martin
Maggie Meehan
Madeline Nuss
Naomi Sennett
Maya St. Clair
Andelyn Sunderman

TENOR

Kade Ferchen
Tony Galusha
Luke Heying
John Mendelin
Joe Miyazaki
Matthew Peterson
Daniel Portz
Michael Rambousek
Andrew Robinson
Rai San Martin
Jose Salazar
Michael Sauer

BASS

Jackson Bryant
Craig Fallis
Joshua Feldt
Harrison Ginsberg
Josh Horne
Dylan Laurianti
John Loos
Will Meiners
Euan Mugisha
Josh Nieman
Roderick Rath
Jake Roth
John Wombacher

CAMERATA SINGERS

Jesse Reed, *conductor*

Halie Augustus, *pianist*

SOPRANO

Sara Brenneman
Kate Cannon
Nizsha Flory
Cassel Friemel
Anna Gordon
Claire Graham
Elizabeth Hernandez
Kayla Hochman
Danielle Hribar
Anastacia Laux
Ella Mainville
Veronica McClennen
Lydia Meiners
Ellie Scherrer
Kaitlyn Schmidt-Rundell

ALTO

Jessica Benson
Taylor Conrad
Grace Gabriel
Tasnia Iqbal
Christine Jourdain
Kip Kane
Lindsay Knight
Alexi Merritt
Megan Miskovic
Josephine Murray
Grace Nelson
Madeline Palas
Annalyn Poulsen
Haleena Thompson
Evjen Walters
Erebus Woodard

TENOR

Cullen Asbery
Ethan Christopherson
William Dickson
Armin Gerhardt
Darwin Kohl
Kiernan Matlock
Braden Meinders
Coltyn Phillips
David Redhage
Aaron Grace


BASS

Ryan Akey
Kenneth Awe
Jakob Bovenmyer
Jacob Cannon
David Devine
Ethan Dick
Will Flack
David Hitchman
Chris Martin-Trainor
Tyler Meister
Eric Newton
Jack Power
Jamison Stone


UPCOMING EVENTS

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All events are FREE unless otherwise indicated 

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NOVEMBER

- | | | | |
|----|---------|--|--------------|
| 30 | 12:00pm | Guest Artist Masterclass: Carl Allen, <i>drums</i> | VOX 2451 |
| 30 | 7:30pm | Iowa Saxophonists' Workshop Fall Concert | VOX 2400 |
| 30 | 7:30pm | Key Change: Piano Revolutionaries Series, Concert #3  | Concert Hall |

DECEMBER

- | | | | |
|---|--------|--|--------------|
| 1 | 7:30pm | Jazz Repertory Ensemble  | Concert Hall |
| 1 | 7:30pm | Oboe Studio Recital | Choral Room |
| 2 | 3:00pm | Faculty Recital: Kenneth Tse, <i>saxophone</i> | Recital Hall |
| 2 | 7:30pm | Black Pop Music Ensemble  | Concert Hall |