

Ensemble Concert:

2022-11-30 – University of Iowa Symphony Orchestra and Choirs



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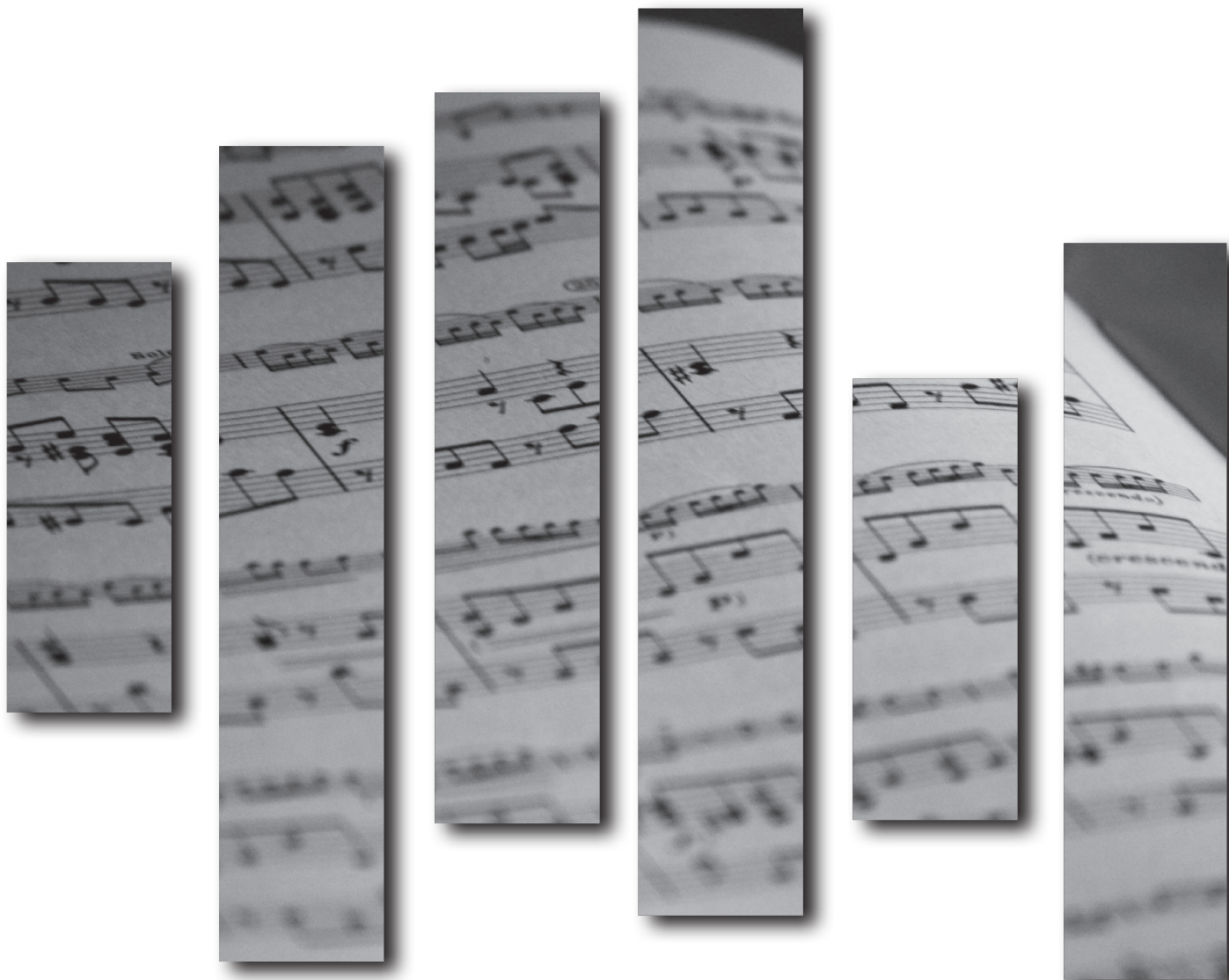


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IOWA

School of Music



ENSEMBLE CONCERT

UNIVERSITY OF IOWA SYMPHONY AND CHOIRS

Dr. Mélisse Brunet, *Director of Orchestral Studies*
Dr. Timothy Stalter, *Director of Choral Studies; conductor*

Wednesday, November 30, 2022 at 7:30pm
Hancher Auditorium

UI SYMPHONY AND CHOIRS

Dr. Mélisse Brunet, *Director of Orchestral Studies*
Dr. Timothy Stalter, *Director of Choral Studies; conductor*

PROGRAM

A German Requiem (1868)

Johannes BRAHMS
(1833 – 1897)

Siyeon Kim, *soprano soloist*
Stephen Swanson, *baritone soloist*

- I. *Blessed are they that mourn*
- II. *Behold, all flesh is as the grass*
- III. *Lord, make me to know*
- IV. *How lovely is Thy dwelling place*
- V. *Ye now are sorrowful*
- VI. *Here on earth have we no continuing place*
- VII. *Blessed are the dead*

Alex Arellano, *graduate assistant and head librarian*
Megan Maddaleno, *graduate assistant and orchestra manager*
Daniel Zipin, *graduate assistant and attendance manager*
Madison Brady and John Reyna, *stage crew*
Anna Cullinan, *assistant librarian*

PROGRAM NOTE

A Brief History

Ein Deutsches Requiem (A German Requiem) was composed over a fourteen-year period from 1854–1868. In 1854, Brahms was composing his first symphony when he decided to recast it as a piano concerto. In his reworking, Brahms discarded the slow movement which later became the opening section of the second movement of the *Requiem*. In 1856, after the death of Robert Schumann, Brahms proceeded to work on the *Requiem* on and off for the next eight years. However, it wasn't until the death of his mother in 1865 that the impetus was provided for him to complete a seven-movement *Requiem*.

Three movements (I-III) were performed in Vienna in 1867 for the *Gesellschaft der Musikfreunde* and was judged a failure. It is uncertain why the work was not received more warmly. One account suggests that the constant D pedal tone in the fugue of the third movement was played by the timpanist as “if a train had thundered through a tunnel.” In addition, Theodor Billroth, a surgeon from Vienna, believed that cultural differences were to be blamed on the poor reception since Brahms was a North German: “His *Requiem* is so nobly spiritual and so Protestant-Bachish that it was difficult to make it go down here.”

Following this performance, Brahms reworked the composition and led a performance of all six movements in April 1868 in Bremen where it was proclaimed a success. Legend has it that he visited his mother's grave the day after this performance and by the next month had composed what became the fifth movement, completing the *Requiem*. The seven-movement work was first performed in February 1869 in Leipzig.

The movements themselves are symmetrical and are paired. The outer two movements (I and VII) offer comfort for the living. Movements II and VI represent a funeral march (II) paired with the last judgement (VI), though without the usual *Dies irae* hellfire and brimstone language. Movements III and V embody the themes of grief and consolation. Finally, movement IV stands alone because its text does not mention death, but rather happiness in envisioning heaven.

Though Brahms was not “religious,” he frequently read the children's bible that was given to him in his first year of life and knew it well. He used this Bible to choose the passages for the *Requiem*. This extraordinary composition contains a message of comfort and hope even though neither Christ nor Christ's resurrection is mentioned. Brahms told Carl Martin Reinthaler, the organist at Bremen, that he could happily omit the word “German” in the title, and simply use the word “human.”

Timothy Stalter
Director of Choral Activities
UIowa School of Music

The Biblical Framework

For the libretto of his *Requiem*, Brahms turned to verses from the Bible and the Apocrypha, structuring his text in an emotional and theological counterpoint of sorrow and joy, death and eternal life. Thus, he sought to express the grief one feels over the loss of loved ones, and to invoke comfort through the promise that death is the transition to a new beginning, experienced already by the dead and awaited by the living.

Brahms brackets the *Requiem* by a pair of beatitudes. In Movement I, the bipartite structure of the beatitude contrasts mourning with comfort, and this is echoed in the Psalm. Brahms opens Movement II with a dirge that emphasizes the inevitability of death and the sadness that accompanies it. Splitting apart the passage from 1 Peter, he inserts a verse from James that calls for patience as one awaits the coming of the Lord on the Last Day; then he returns to 1 Peter's assurance of the eternity of God's word. This is explicated by an Isaianic verse that anticipates eternal joy and reprises the first movement's themes of the joy and delight that overcome sorrow and sighing. In a way Movement III reiterates the first two parts of Movement II, a meditation on human mortality gives way to the assurance that for the present the souls of the righteous are in the hand of God.

Movement IV picks up on this motif. One longs for God's dwelling, where one's beloved ones are in the hand of the living God. In Movement V the text returns to the counterpoint of sorrow and joy, first quoting the words of Jesus Christ in the Gospel of John, then emphasizing the briefness of human life in a passage from the Wisdom of Jesus the son of Sirach. The motif of comfort in the last line of this verse is expanded in a quotation from Isaiah, which likens God to one's mother. The pairing of contrasting motifs occurs briefly in the first two lines of Movement VI. This is followed by a quotation of Paul's chapter on resurrection and a doxology from the Book of Revelation. This pairing of passages echoes the same juxtaposition in Handel's *Messiah*. The *Requiem* concludes in Movement VII with a beatitude that corresponds to the one in Movement I. As in Movement III (the Wisdom of Solomon), one should think of the dead in respect to where they are now—resting from their labor (that is, in the hand of God, where no torment touches them).

George W. E. Nickelsburg
Professor Emeritus
Iowa Department of Religious Studies
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PERSONNEL

UI SYMPHONY ORCHESTRA

VIOLIN 1

Michael Klyce, *concertmaster*
Renee Santos, *assistant concertmaster*
Oliver Bostian
Ryan Staub
Oriana Ross
Hugo Kaut
Charmirose Durante
Rachel Li

VIOLIN 2

Sheng Ho Wang, *principal*
Cecilia Shearon
Julia Correia
Ozwyn Braslavsky
Alison Baldwin
Bair Brandt
Alvaro Peraza
Madison Sheriff
Hannah Pinski
Bailee Bean
Olivia Young

VIOLA

Rebecca Vieker, *principal*
Allie Schumacher
Dominique Archambeau
Daniela Rybarczyk
Johanna Kramer
Wayne Joseph
Oliver Yoder
Trevor Bitner
Alex Lenaers

CELLO

Ryan Doerr, *principal*
Hanna Rumora
Celia Phillips
Dean Wibe
Kim Hanks
Natalie Krzeski
Oskar Kaut
Madison Brady
Elizabeth Wan
Allyson Liu
Cece Brown
Olivia Palen
David Hitchman

BASS

Xiaowen Tang, *principal*
Samuel Greiner
Natalia Terra
Eamon Reed

FLUTE

Emily Ho*
Kimberly Lybrand
Caleb Estrada Valentín, *piccolo*

OBOE

Amelia Johnson*
Lauren Carley

CLARINET

Sayyod Mirzomurodov*
Tony Wang

BASSOON

Carlos Lopez*
Elliott Beauchamp
Sara Remoy, *contrabassoon*

HORN

Kristen Ronning*
Anna Cullinan
Renee Thomas
Luis Zhang

TRUMPET

Caylan Laundrie*
Emma Cryer

TROMBONE

Ethan Sherer*
Jacob Clearman
Xiaoyu Liu, *bass trombone*

TUBA

John Reyna*

TIMPANI

Wil Voelker

HARP

Pam Weest-Carrasco

*indicates principal

KANTOREI

Dr. Timothy Stalter, *conductor*
Andrew Kendall, *assistant conductor*
Kyle Coleman, *pianist*

SOPRANO

Karissa Burkhardt
Sarah Hachtman
Veena Kappaganthu
Paige Kennedy
Siyeon Kim
Mikayla Liu
Aurora Navarro
Maddison Smith
Madeline Yankell

ALTO

Brie Bevans
Majesty Constable
Sophia Davis
Ivana Page
Maegan Neil
Katelyn Peterson
Halona Poor
Allison Wright

TENOR

Nathan Brown
Brandon Burkhardt
Andrew Kendall
Jesse Reed
Andrew Robinson
Michael Sauer
Kelby Yoder

BASS

Zach Brecht
Ethan Elsbernd
Christian Frankl
Kreg Godfrey
Sean Harken
Caleb Haselhuhn
Mitchell Widmer

UNIVERSITY CHOIR

Dr. David Puderbaugh, *conductor*
Michael Sauer, *assistant conductor*
Mariya Akhadjanova, *pianist*

SOPRANO

Katherine Blakely
Alix Bushard
Maninoa Courtright
Erin Foye
Sophie Good
Sage Johnson
Lauren Kundel
Laura Kuper
Maggie Lennon
Samantha Martin
Rin McDonald
Darcy Mergens
Kate O'Connell
Kristina Vesta

ALTO

Ashlyn Martin
Amanda Baker
Berkley Barnett
Saylor Botsford
Maddy Daley
Eva Fisk
Jenna Herting
Grace Johnson
Leah Kaminsky
Maggie Meehan
Molly Owen
Amber Pierce
Naomi Sennett
Alicia Sosnowski
Andelyn Sunderman
Yaxin Sun

TENOR

Christian Brandt
Kade Ferchen
Foo Chen Gui
Andrew Kendall
Grant Lenz
John Mendelin
Joseph Miyazaki
Matthew Peterson
Michael Rambousek
Michael Sauer
Dylan Schutjer

BASS

Joshua Feldt
Jack Hinman
Freya Hofferber
Josh Horne
Benjamin Humpal-Pash
Nathan Kern
John Loos
Ryan Marten
Joshua Nieman
Jake Roth
Sam Strathearn
Jarrett West
Travis Zhang

CAMERATA

Katelyn Peterson, *conductor*

Mariya Akhadjanova, *pianist*

SOPRANO

Adelyn Arrick
Madi Bruck
Rebecca Burton
Tatum Calderwood
Kate Cannon
Ana Clark
Victoria Cotroneo
Ciara Egan
Ashley Gallagher
Isabelle Jorgenson
Rachel Leo
Faith Lilly
Caroline Potts
Presley Pritchett
Peterson
Abigail Rood
Kassandra Sigafus
Una Weber
Abigail Zimmerman

ALTO

Lorna Bauer
Gina Bawek
Olivia Comer
Taylor Conrad
Kaitlyn deBlois
Ruby Dominick
Kalli Elwood
Jacqueline
Hernandez-Garcia
Molly Higgins
Tasnia Iqbal
Lindsay Knight
Allyson Kuhn
Jun Le
Alexi Merritt
Madison Miller
Megan Miskovic
Danielle Moen
Francesca Sanders
Caroline Schafer
Maya St. Clair
Emily Woodard

TENOR

Cullen Asbery
Angelo Emrich
Brandon Gerhardt
Joseph Goltl
Luke Heying
Nathan Lollar
David Redhage
Jose Salazar
Aaron Wang

BASS

Jackson Bryant
Will Flack
Justin Hettlage
David Hitchman
Matthew Kučmanić
Mitch Larson
Austen Mattingly
Tylar Meister
Kenneth Nelson
Kylen Phillips
Jamison Stone
Aaron Van Rosendaal
Daniel Zipin

VOXMAN CHORALE

Jesse Reed, *conductor*

Kyle Coleman, *pianist*

SOPRANO

Vera Barkosky
Callan Dockry
Savannah Downing
Kayla Hochman
Jenna Jauron
Ashley Lesser
Samar Mohammed
Sophie Nims
Amber Taggart
Elly Vannatta
Emily Wagner
Sarah Walleth
Becca Warfield
Jaysalynn Western Boy
Scout Wyckoff

ALTO

Brenna Buckman
Emily Busche
Margaret Compton
Sherise Eagen
Olivia Fritz
Avery Gomez
Anna Beth Johnson
Yiwei Li
Chaylie Lippert
Jaydin McMickle
Zoe Meaney
Jessie Meiers
Ali Meredith
Emily Morrison
Bella Nektivinda

ALTO (cont.)

Alexa Niemi
Katy Rothfus
Mk Shultz
Elena Sierra
Sage Swann-Mailliard
Page Turner
Eliza Tutty

TEXT

A German Requiem, op. 45

Movement I: (Chorus)

Blessed are they that mourn,
for they shall have comfort.
(Matthew 5:4)

They that sow in tears
shall reap in joy.
Who goeth forth and weepeth,
and beareth precious seed,
shall doubtless return rejoicing,
and bring his sheaves with him.
(Psalm 126:5-6)

Movement II: (Chorus)

Behold, all flesh is as the grass,
and all the goodliness of man
is as the flower of grass.
For lo, the grass with'reth,
and the flower thereof decayeth.
(I Peter 2:24)

Now, therefore be patient, O my brethren,
unto the coming of Christ.
See how the husbandman waiteth
for the precious fruit of the earth,
and hath long patience for it,
until he receives the early rain and the latter rain.
So be ye patient.
(James 5:7)

But yet the Lord's word endureth forevermore.
(I Peter 1:25)

The redeemed of the Lord shall return again
and come rejoicing unto Zion;
gladness, joy everlasting;
joy upon their heads shall be;
joy and gladness,

these shall be their portion,
and tears and sighing shall flee from them.
(Isaiah 35:10)

Movement III: (Baritone Solo and Chorus)

Lord, make me to know the measure of
 my days on earth,
to consider my frailty,
that I must perish.

Surely, all my days here
 are as an handbreadth to Thee,
and my lifetime is as naught to Thee.

Verily, mankind walketh in a vain show,
and their best state is vanity.
Man passeth away like a shadow,
he is disquieted in vain,
he heapeth up riches
 and cannot tell who shall gather them.

Now, Lord, O, what do I wait for?
My hope is in Thee.
(Psalm 39:4-7)

But the righteous souls are in the hand of God,
nor pain nor grief shall nigh them come.
(Wisdom of Solomon 3:1)

Movement IV: (Chorus)

How lovely is thy dwelling place,
O Lord of Hosts!
For my soul, it longeth, yea, fainteth
 for the courts of the Lord;
my soul and body crieth out,
yea, for the living God.

O blest are they that dwell within Thy house;
they praise Thy name evermore.
(Psalm 84:1-2, 4)

Movement V: (Soprano Solo and Chorus)

Ye now are sorrowful,
but yet, ye shall again behold me,
and your heart shall be joyful,
and your joy no man taketh from you.
(John 16:22)

I want to comfort you,
as one is comforted by his mother.
(Isaiah 66:13)

Look upon me;
Ye know that for a little time
labor and sorrow were mine,
but at the last I have found comfort.
(Ecclesiasticus 51:35)

Movement VI: (Chorus and Baritone Solo)

Here on earth have we no continuing place,
but yet, we seek one to come.
(Hebrews 13:14)

Lo, I unfold unto you a mystery.
We shall not all sleep when He cometh,
but we shall all be changed,
in a moment, in a twinkling of an eye,
at the sound of the trumpet.
For the trumpet shall sound,
and the dead shall be raised incorruptible,
and all we shall be changed.

Then what of old was written,
the same shall be brought to pass:
for death shall be swallowed in victory!
Grave, where is thy triumph?
Death, O where is they sting?
(I Corinthians 15:51-52, 54-55)

Worthy art Thou to be praised,
Lord of honor and might,
for Thou hast earth and heaven created,
and for Thy good pleasure
 all things have their being and were created.
(Revelation 4:11)

Movement VII: (Chorus)

Blessed are the dead
 which die in the Lord from henceforth.
Saith the spirit,
that they rest from their labors,
and that their works follow after them.
(Revelation 14:13)

BIOGRAPHIES

Timothy Stalter is the director of choral activities at the University of Iowa where he conducts the premier choral ensemble, Kantorei, teaches graduate advanced choral conducting, and oversees the graduate program in choral conducting and pedagogy. 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 spent much of his career as a tenor soloist, specializing in the role of the evangelist in the *Passion* settings 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, the Duluth Symphony Orchestra and the Shenandoah Valley Bach Festival. He 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 recorded as a soloist with Robert Shaw on two CDs (*Amazing Grace* and *Songs of Angels*) released on the Telarc label, on Albany Records (*Monsterology*) as a conductor and soloist, and collaborated as the conductor of Kantorei with bassoonist Professor Benjamin Coelho on MSR Classics (*Agnus Dei: Music for Bassoon and Chorus*).

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.

Siyeon Kim, soprano, is in her second year of Doctor of Musical Arts program in University of Iowa. She attained her Artist Diploma from Cleveland Institute of Music and her Master's degree in Manhattan School of Music. Previous credits include *Il Matrimonio Segreto* (Carolina), *H.M.S. Pinafore* (Josephine), *The Juniper Tree* (Wife), *Hippolyte et Aricie* (Aricie), *Le Rossignol* (Rossignol), *L'enfant et les sortilèges* (Le rossignol), *La Cenerentola* (Clorinda), *Die Zauberflöte* (Pamina, Königin der Naght), *Il Trovatore* (Inez), and Handel's *Messiah* (Soloist). Scene work includes *La Traviata* (Voiletta), *Iphigenie en tauride* (1st Priestess), *Summer and smoke* (Alma) and *Die Fledermaus* (Adele). Ms. Kim is winner of Mirabell Performance Competition (Salzburg, Austria), NATS student audition (Ohio) and in Arsnova chamber orchestra competition (Seoul, Korea). She also won Richard Miller Most Promising Singer Award (NATS, Ohio) and The Boris Goldovsky Prize in Opera (Cleveland Institute of music, Ohio). In addition, she performed in the choir in Carl Orff's *Carmina Burana*, Handel's *Messiah*, *Il trovatore*, *Die Zauberflöte*, *Don Pasqualle*, and in the Korea National Opera Gala Concert.





Stephen Swanson, baritone is a concert and opera singer, a teacher of singing, and opera stage director. He has degrees from North Park College and Northwestern University and served opera apprenticeships with the Wolf Trap Company. He has sung as a soloist with many renowned conductors including concerts under Sir Georg Solti, Rafael Frübeck de Burgos, Margaret Hillis, and Vance George; and operas under Giuseppe Patanè, Nello Santi and Ferdinand Leitner. After nineteen years performing opera in Europe, Swanson joined the faculty of The University of Iowa where he has become an active recitalist.

UPCOMING EVENTS

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DECEMBER 2022

2	7:30pm	Black Combo	Stark Opera
2	7:30pm	Iowa Saxophonists' Workshop Fall Concert 	Concert Hall
2	7:30pm	Oboe Studio Recital	Choral Room
3	11:30am	Woodwind Chamber Music Recital	Recital Hall
3	7:30pm	Black Pop Music Ensemble 	Concert Hall
4	11:30am	Faculty/Student Recital: The Telemann Fantasias - Nicole Esposito and the UI Flute Studio	Organ Hall
4	3:00pm	Campus Symphony Orchestra 	Concert Hall
4	7:30pm	Graduate Jazz Combo	Stark Opera
4	7:30pm	Center for New Music Ensemble II 	Concert Hall

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