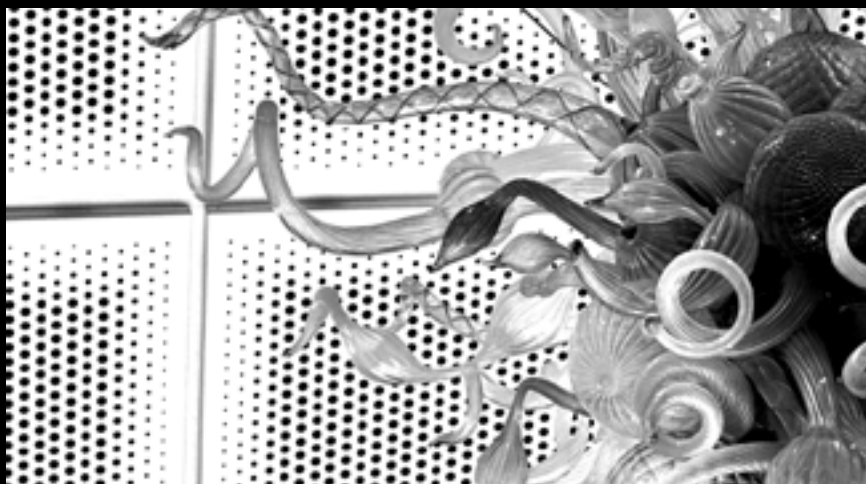


IOWA

School of Music



ENSEMBLE CONCERT

CAMERATA

Jeena Jang, *Graduate Conductor*

KANTOREI

Christopher Ellerston, *Graduate Conductor*

Friday, May 8, 2026, 7:30p.m.

Concert Hall, Voxman Music Building

MENU

[PROGRAM](#)

[PROGRAM NOTES](#)

[TEXT AND TRANSLATIONS](#)

[PERSONNEL](#)

[ABOUT THE ARTISTS](#)

[UPCOMING EVENTS](#)

PROGRAM

CAMERATA

Jeena Jang, *graduate conductor*
Halie Augustus, *collaborative piano*

O STAY SWEET LOVE

John Farmer (1570- c.1601)

SING OF SPRING

George Gershwin (1898-1937)

THREE HYMNS, OP. 96

Felix Mendelssohn (1809-1847)

1. Lass, o Herr, mich Hülfe finden

Charlotte Ramig, *soloist*

STABAT MATER HOB. XXA:1

Joseph Haydn (1732-1809)

7. Eja Mater, fons amoris



LAMENTATIONS OF JEREMIAH

Z. Randall Stroope (b. 1953)

GLOW

Eric Whitacre (b. 1970)

ARE YOU LOOKING FOR ME?

Dominick DiOrio (b. 1984)

Sarah Hachtman, *soloist*

Wendi Griffiths, *soloist*

Miranda McArtor, *percussion*

Ashley Hatland, *percussion*

Halie Augustus, *piano*

NO ROCKS A-CRYIN'

Rollo A. Dilworth (b. 1970)

WHEN THE WIND COMES

Dongjin Bae (b. 1977)

I'M GONNA SING!

Robert Hunter



This Camerata program is being presented
by Jeena Jang in partial fulfillment of the
requirements for the Doctor of Musical Arts in
Choral Conducting degree.

INTERMISSION

KANTOREI

Christopher Ellerston, *graduate conductor*
Halie Augustus, *collaborative piano*

SEVEN UNACCOMPANIED PARTSONGS, OP. 17

Gerald Finzi (1901-1956)

1. I Praise the Tender Flower

CH'IO NON T'AMI COR MIO

Vittoria Aleotti (1575-1620)



DIE FURCHT DES HERREN

Johann Christoph Bach (1642-1703)

Sophie Good, *Soprano I*
(Wisdom)

Presley Pritchett Peterson, *Soprano II*
(Younger Reigning Treasurer)

Wendi Griffiths, *Alto*
(Younger Reigning Mayor)

Dylan Winkler, *Tenor*
(Older Reigning Treasurer)

Nathan Kern, *Bass*
(Older Reigning Mayor)

Andrew Gentsch, *Violin*
Ian Udell, *Violin*

Tyler Hendrickson, *Viola*
Donghee Han, *Viola*

Diane Platte, *Cello*

Halie Augustus, *Organ*
(Town Clerk)



MESSE SOLENNELLE IN

C# MINOR

Louis Vierne (1870-1937)

Kyrie

David Devine, *Organ*
Halie Augustus, *Organ*

UNCLOUDED DAY

Shawn L. Kirchner (b. 1970)

GOODNIGHT MOON

Eric Whitacre (b. 1970)

DOMINUS VOBISCUM

Sydney Guillaume (b. 1982)

Joshua Nieman, *Bass*

This Kantorei program is being presented by Christopher Ellerston in partial fulfillment of the requirements for the Doctor of Musical Arts in Choral Conducting degree.



PROGRAM NOTES

CAMERATA

Tonight's Camerata program spans the Renaissance to the modern era, featuring works that explore human emotion, faith, and inner reflection through music. It traces a journey from delicate expressions of love to the vitality of spring, passing through gratitude to God and human anguish, and ultimately leading to inner truth and praise. Performed in English, German, Latin, and Korean, the program highlights a shared emotional resonance across diverse cultural and historical contexts, offering the audience a moment for reflection through music.

The program's first set includes a Renaissance English madrigal and a 20th-century choral work inspired by madrigals. English composer John Farmer's madrigal, "O Stay, Sweet Love" from his *First Set of English Madrigals* (1599), delicately portrays the longing of love, using imagery from nature such as chirping, warbling birds. Likewise, George Gershwin's *Sing of Spring* (lyrics by Ira Gershwin and featured in the film 'A Damsel in Distress') exhibits madrigalian conventions such as bird-call



imitations and descriptive nonsensical lyrics, while adding a modern color through the incorporation of jazz harmonies. Although belonging to different eras, both works express their texts in similar musical ways.

The second set, centered on the theme of deep religious devotion, explores the diverse spectrum of faith and human emotion through three works from different eras. Mendelssohn's *Lass, O Herr, mich Hülfe finden* portrays Christian piety and hope through a transparent melody. While the tenor's chromatic descending line hints at deep inner anguish, the intense energy of the middle section—where the vocal parts intertwine contrapuntally and build in intensity—vividly portrays the complex emotions inherent in human suffering. The piece ultimately returns to a bright major key, concluding with a sublime hope grounded in faith. “Eja Mater, fons amoris”—the seventh movement of Joseph Haydn's *Stabat Mater*—delicately portrays an earnest prayer to the Virgin Mary. The ascending melody in the opening section evokes the image of water surging from the “*Fount of Love*,” while the passage on the “*power of sorrow*” heightens this intensity through poignant melismas. A particularly



distinctive feature is the way the central word “Fac” [Grant me] is emphasized by an isolated chord, maximizing the urgency of the prayer. Finally, contemporary composer Z. Randall Stroope’s *Lamentations of Jeremiah* dramatically expands on these religious themes to explore the inner emotions of humanity. Through Jeremiah, the “Weeping Prophet” of the Bible, emotions such as anger, self-pity, and despair are intensely expressed, and the extremes of faith and human emotion intersect in a desperate cry to God.

The third set, themed a journey of light and discovery, leads to inner reflection, spiritual enlightenment, and praise through contemporary choral music. Eric Whitacre’s *Glow* explores a warm, gentle, inner radiance. His signature tone clusters—built upon intervals of a second—sonically embody the essence of light. The melodic flow, created as individual vocal lines layer upon one another with subtle temporal shifts, makes the music sound fuller and more spacious. the deep resonance of the unaccompanied passage—where the vocal range descends—evokes a sense of warm intimacy alongside delicate shifts in tonal shading. Next, Dominick DiOrio’s *Are You Look-*



ing for Me? is based on a text by the Indian mystic poet Kabir, exploring the concept that truth resides not in external rituals, but within the human spirit. In the opening section, overtone singing performed by the tenor and bass transports the listener into an ethereal realm, evoking a mystical atmosphere. A question, initially posed as a solitary melodic line by the soprano, gradually intertwines with harmonic clusters from the other vocal parts, creating a multi-layered texture. Finally, Rollo A. Dilworth's *No Rocks A-Cryin'*, based on Psalm 47, draws on African-American spirituals and gospel traditions; the piece builds energy progressively through intense rhythms, syncopation, repetitive motifs, and a call-and-response structure.

The fourth set, a journey from inner monologue to outer proclamation, opens with *When the Wind Comes* by Korean composer Dongjin Bae. Based on a poem by Jonghwan Do, the lyrics express theme such as longing, pain, and the passage of time while conveying a reflective attitude toward life. The subsequent piano chords—comprising fourths and fifths—interweave with the choir to evoke a dreamlike atmosphere, as if time itself has stood still.



The infusion of Western lyricism and romantic melodies further deepens the piece's poignant, wistful mood. The final piece on Camerata's program, Robert Hunter's *I Am Gonna Sing!*, is a modern reinterpretation of an African-American spiritual, combining energetic rhythms with a traditional message of faith. The piece is driven by a repeating melodic motive that gradually expands through modulating key changes, increasing in intensity and momentum. As the texture builds, it powerfully conveys a sense of joy, communal energy, and unwavering expression of faith.

- Jeena Jang

KANTOREI

Kantorei's program explores songs about love, wisdom, mercy, assurance, and serenity, spanning from the late Renaissance to the present day. The first set features music from England and Italy regarding love. Preferring the countryside to urban areas, Gerald Finzi was known for his vast library of English poetry and literature. Finzi's "I Praise the Tender Flower" is the first in his set of *Seven Unaccompanied Partsongs* with poetry by Robert Bridges. The BBC Singers premiered the cycle in a Decem-



ber 1938 broadcast. The poetry in this movement describes how short-term love created a source of great happiness, sadness, and an indelible memory from the poet's perspective. The rise and fall of the melodic line mirror the poet's spirit, descending when describing a mournful day and leaping upward when describing the flower's blooming, symbolizing how love can spring into lives. Offering a differing perspective on love, emphasizing that parting is tantamount to death, *Ch'io non t'amicor mio* features the poetry of Giovanni Battista Guarini and the musical prowess of Vittoria Aleotti. She displayed talent at a young age and is sometimes referred to as Raffaella, possibly because she took vows as a nun at San Vito in Ferrara, Italy, at age 14. This motet is more than four hundred years old in Aleotti's *Ghirlanda Madrigali a quattro voci*, a 1593 volume of motets known as one of the earliest publications of music by a woman composer.

The second set features music from Germany and France with texts about seeking wisdom and mercy. The set begins with a Baroque



cantata commemorating the changing of hands of a town council, *Die Furcht des Herren*, attributed to Johann Sebastian Bach's uncle, Johann Christoph Bach. Each soloist represents a character: Soprano I (Wisdom), Soprano II and Tenor (the younger and older treasurers, respectively), Alto and Bass (the younger and older mayors, respectively), the chorus (the whole council), and the bass continuo played by the organ (city clerk). Sections alternate between Wisdom and the incumbent council members with imitation from the choir. Wisdom's opening text originates from Psalm 111:10. The council members' supplications are for wisdom and judging with an upright heart, drawing on portions of Song of Solomon 9 and Proverbs 8. The program transitions to the theme of mercy with Louis Vierne's Kyrie from *Messe solennelle in C# minor* for two organs and choir. Vierne, known primarily for his organ compositions and virtuosity, only composed this sole setting for use in the Roman Catholic Mass. He premiered the mass in 1900 at St. Sulpice with Charles-Marie Widor playing the 2nd organ. The Kyrie was



notably part of the December 2024 service celebrating the reopening of Notre Dame in Paris following the 2019 fire; Vierne served as organist at Notre Dame and died at the console during his 1750th organ recital in 1937.

The final set features perspectives of assuredness and serenity. “Unclouded Day” is a popular choral work by University of Iowa alumnus Shawn Kirchner, whose roots are in Cedar Falls, Iowa. Kirchner describes his music as a blend of styles, encompassing choral and instrumental music, with allusions to folk, carol, and hymn traditions. The gospel tune by J.K. Alwood opens with traditional bluegrass vocal stylings, an uplifting beginning to this first entry of his *Heavenly Home: Three American Songs*. The text imagines a heavenly home free from adversity and serves as a source of self-assurance. Eric Whitacre, known for his virtual choirs and harmonically rich writing, recalled Margaret Wise Brown’s bedtime story, *Goodnight Moon*, to his son thousands of times. A consortium of several choral programs commissioned the piece, led



by the Una Vocis Choral Ensemble in Mason City, Iowa, where the choral piece premiered in 2012. The text is from the perspective of a child finding calm as they attempt to fall asleep, bidding things and sensations farewell. This set concludes by finding assurance. *Dominus Vobiscum* is based on the poetry by the composer's father, Gabriel Guillaume. Sydney Guillaume came to the United States from Port-au-Prince, Haiti, when he was eleven years old, earning distinction from both the University of Miami for his compositional abilities and Haiti for his contributions to its culture. The work is in Haitian Creole, which shares much of its pronunciation with French. The Iowa All-State Chorus performed the piece in 2012. The composition develops into a vivacious musical celebration based on short, repeated rhythmic figures that layer in dance. Exploring themes from love to assurance, Kantorei's program aims to inspire and celebrate the beauty of music.

- Christopher Ellerston



TEXT AND TRANSLATIONS

CAMERATA

LASS, O HERR, MICH HÜLFE FINDEN

Lass, O Herr, mich Hülfe finden,
neig' dich gnädig meinem Fleh'n,
willst gedenken du der Sünden,
nimmermehr kann ich besteh'n.

Soll mein Sorgen ewig dauern?
sollen Feinde spotten mein?
Schwach und hilflos, soll ich trauern,
und von dir vergessen sein?

Lass, O Herr, mich Hülfe finden,
neig' dich gnädig meinem Fleh'n,
willst gedenken du der Sünden,
nimmermehr kann ich besteh'n.

*O, Lord, let me find help,
Incline yourself graciously to my plea,
If you remember sins
I can never stand (before you)*

*Shall my sorrow last forever?
Shall my enemies mock me?
Weak and helpless, must I grieve,*



And be forgotten by you?

*O, Lord, let me find help,
Incline yourself graciously to my plea,
If you remember sins
I can never stand (before you)*

EJA MATER, FONDS AMORIS

Eja Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

*Blessed Mother, fount of love,
Make me feel the depths of thy sorrow,
That I may mourn with thee.*

*Make my heart burn
With love for Christ my God,
That I may be pleasing to Him.*

LAMENTATIONS OF JEREMIAH

O vos omnes,
qui transitis per viam,
attendite videte



sicut dolor meus.

Recordare Domine
intuere et respice
opprobrium nostrum.

*O you people,
who pass this way,
look and see
if there exists any sorrow (agony),
like unto my sorrow.*

*Remember, Lord
consider and notice
our humiliation and disgrace!*

WHEN THE WIND COMES

바람이 오면
오는대로 두었다가
가게 하세요

그리움이 오면
오는 대로 두었다가
가게 하세요

아픔도 오겠지요
머물러 살겠지요
살다간 가겠지요

세월도 그렇게



왔다가 갈 거예요
가도록 그냥 두세요

*When the wind comes
Let it be, just as it comes
And let it go when it leaves*

*When longing / yearning comes
Let it stay as it is
Then let it pass*

*Pain will come too, won't it
It will stay for a while
Then it will leave after some time*

*Time is the same way
It comes and then goes
Just let it go as it is*

KANTOREI

CH'IO NON T'AMI COR MIO

Ch'io non t'ami, cor mio?
Ch'io non sia la tua vita, e tu la mia?
Che per novo desire
e per nova speranza io t'abbandoni?



Prima che questo sia
morte non mi perdoni;
che se tu sei quel core onde la vita
m'è sì dolce e gradita,
fonte d'ogni mio ben, d'ogni desire,
come posso lasciarti e non morire?

*That I not love you, my heart?
That I not be your life, and you mine?
That I abandon you
for a new desire or a new hope?
Before that happen
lest Death forgive me;
but if you are that heart for which life
is so sweet and agreeable to me,
the source of all happiness, of all desires,
how could I leave you, and not die?*

- Translation by Campelli

DIE FURCHT DES HERREN

Soprano

The fear of the Lord is the beginning of wisdom,
that is a fine prudence; whoever acts according to it,
his praise remains forever.



Soprano 2, Alto, Tenor, Bass, Choir

O God of my fathers and Lord of all goodness,
you who have made all things through your
word

and have prepared humankind through your
wisdom,

that he should govern the world in holiness
and righteousness

and judge with an upright heart:

Give me the wisdom that is ever around your
throne.

Soprano

Through me kings reign,
and counselors establish justice.

All Others

Give me wisdom.

Soprano

Through me princes rule and all rulers on
earth.

All Others

Give me the wisdom that is ever around your
throne.



Soprano

I, Wisdom, dwell with prudence and know how to give good counsel.

All Others

Give me wisdom

Alto

for I am too lowly.

Soprano

Mine are both counsel and action.

Soprano 2

I am too limited in understanding of justice and law.

Soprano

I have understanding and power!

All Others

Give me the wisdom that is ever around your throne.

KYRIE

Kyrie eleison, Christe eleison, Kyrie eleison.
Lord, have mercy; Christ, have mercy; Lord,
have mercy.



DOMINUS VOBISCUM

God be with you
God is with us,
God is among us,
God is in the depths of our hearts,
Amen, Alleluia.

For a very long time
We've been searching, seeking, asking:
When will the light come, at last, to deliver us?

The light of peace,
The light of truth,
The light of joy,
The light of hope,
The light of love,
The light of life.

Today, let us sing:
"Dominus vobiscum"

God is with us,
God is among us,
God is in the depths of our hearts,
Amen, Amen, Alleluia.

Search, seek, ask...
God is among us.
Search, seek, ask...
God is in the depths of our hearts



PERSONNEL

CAMERATA

SOPRANO

Ashlynn Alexander
Nathalie Angel
Kirsten Berg
Addy Breddin
Addy Brody
Rita Du
Hayden Jordan
Brynlie Peery
Olivia Ruzek
Ivy Santeler
Joey Sun
Maddie Thiel
Kate Tomson
Julia Van Den Top
Kirsten Vilcek

ALTO

Thora Bratlie
Arroe Chittenden
Madeline Cima
Serena Devarapalli
Izzy Dorothy
Alexandra Felcyn
Hyoji Ha
Madeleine Hartleip
Emme Hardisty
Amelia Kaduce
Lydia Maier
Megan Miskovic
John Thomas Morris
Karina Murray
Anna Mussig
Mudiwa Nyagura
Madelyn Plumb
Emma Tebben



CAMERATA CONTINUED

TENOR

Lukas Acas
Sawyer Chapman
Brock Curtis
Will Dickson
Logan Frye
Gavin Gilbert
Colin Jones
Krit Petrachaianan
Jacob Twombly

BASS

Joseph Alarape
Kai Babcock
Dekota Bechtel
Aidan Bewley
Charlie Browne
David Devine
Manny Ftwi
John Hunter
John Pyatt
Brian Saucedo-Gonzalez
Jamison Stone
Ty VanBenthuisen
Andrew Wilson
Henry Wolf



KANTOREI

SOPRANO

Sophie Good
Sarah Hachtman
Lily Schloss
Lydia Kilgore
Presley Pritchett Peterson

TENOR

Preston Crawley
William Fecko
Adam Griffiths
Joe Miyazaki
Dylan Winkler

ALTO

Charlie Ramig
Maddie Hartleip
Saylor Botsford
Wendi Griffiths
Elena Cressy
Jeena Jang

BASS

Paul Cort
Josiah Goodlett
Nathan Kern
Joshua Nieman
Aaron Van Roosendaal



ABOUT THE ARTISTS

JEENA JANG

Jeena Jang earned her undergraduate degree in Choral Conducting from the Korea National University of Arts under Dr. Hongsoo Kim and her Master of Music from the University of Louisville under Dr. Kent Hatteberg. She is currently pursuing a DMA in Choral Conducting at the University of Iowa. A former alto with the Louisville Chamber Choir, she also served as an accompanist for the Louisville Korean Presbyterian Church and as Assistant Conductor of the Yangju Children's Choir. Her principal teachers include Dr. David Puderbaugh and Dr. Alexander Koppel.

CHRISTOPHER ELLERSTON

Christopher Ellerston is a teaching assistant for Kantorei and a doctoral candidate in Choral Conducting at the University of Iowa. Since 2014, Christopher has served as the organist and choirmaster at St. Mark Lutheran Church (West Des Moines, IA), where he leads traditional musical worship and directs the choir in presentation of choral works, often accompanied by chamber instrumen-



talists. His past presentations have included major works by Haydn, Fauré, Vivaldi, Mozart, Handel, Saint-Saëns, Gounod, Albrechtsberger, Caldara, and Tyberg. From 2012 to 2022, Christopher taught junior high and high school choir, German, and other subjects for the Eddyville-Blakesburg-Fremont Community School District (Eddyville, Iowa). He also accompanied the Central College A Cappella Choir from 2021 to 2024 and has served as the webmaster for the Iowa Choral Directors Association since 2021 and Repertoire and Resources Chair for Music in Worship since 2025. Most recently, Christopher taught middle school vocal music for the Oskaloosa Community School District (2022–2024). Christopher earned his Bachelor of Arts in Vocal Music Education and German Studies from Central College (Pella, Iowa) in 2012. During his undergraduate studies, he spent a year abroad in Vienna, Austria, where he performed thirty-seven masses with the choir of the Augustinerkirche (attached to the Hofburg Palace). These performances featured works by Caldara, Haydn, Mozart, Schubert, Vienne, Puccini, and Bruckner. He later earned a Master of Music Education (MME) in Choral Pedagogy from the University of Kansas (Law-



rence, Kansas) in 2023. His principal teachers include Mark A. Babcock, Dr. Anne Petrie, Dr. Melissa L. Grady, Dr. David Puderbaugh, Dr. Timothy Stalter, and Dr. Alexander Koppel.

HALIE AUGUSTUS

Halie Augustus has established a distinguished career as a pianist known for her technical command and interpretive sensitivity. Her international performance credits include notable venues such as Carnegie Hall, Quebec City's Palais Montcalm–Maison de la Musique, and Museo Maca in Jericó, Colombia. A dedicated educator and scholar, Halie currently serves as adjunct faculty in collaborative piano at Kirkwood Community College and is the staff pianist for the University of Iowa choirs. She is presently a Doctoral Candidate at the University of Iowa, pursuing a degree in Piano Performance with a secondary area in Voice. Her formal training includes a Master of Music from the University of Missouri-Kansas City and a Bachelor of Music from Brigham Young University.



UIOWA CHOIRS

Dr. David Puderbaugh,
Director of Choral Studies

Dr. Alexander Koppel,
Associate Director of Choral Studies

UPCOMING EVENTS

For the most current listing of concerts, recitals, and other School of Music events, visit the events calendar.

EVENTS CALENDAR 