

In Praise & Celebration

Rebekah Bridges, Colby Gochanour, Jacob Mandell,
Amber Schroeder, Devon Steve, Adam Triebold,
Jacob Ven Huizen, Joel Westberg
graduate students

Timothy A. McMillin, *faculty advisor*



Des Moines Choral Festival 2023

In Praise & Celebration

July 29, 2023

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Zadok the Priest, Coronation Anthem HWV 258 George Frideric Handel (1685 – 1759)

- I. Zadok the Priest
- II. And all the people rejoiced
- III. God save the King

Te Deum *for Empress Marie Therese* Hob. XXIIIc:2 Franz Joseph Haydn (1732 – 1809)

Missa in Angustiis in d (Nelson Mass), Hob. XXII: 11 Franz Joseph Haydn

- I. Kyrie eleison
- II. Gloria in excess Deo
- III. Qui tollis
- IV. Quoniam tu sous Sanctus
- V. Credo in unum Deum
- VI. Et incarnates est / Crucifixus
- VII. Et resurrect
- VIII. Sanctus
- IX. Benedictus
- X. Agnus Dei
- XI. Dona nobis pacem

Kellie Motter, *soprano*
Kaylee Parker, *alto*
Matthew Oltman, *tenor*
Philip Moody, *bass-baritone*

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Welcome to *In Praise & Celebration*, the final concert in the Des Moines Choral Festival. The concert features three orchestral works by masters from the 17th and 18th centuries. The concert begins with a work in which the composer, George Frideric Händel (1685-1759) wasted no time with minor details and nuance. The marvelous coronation anthem, **Zadok the Priest**, was performed by an augmented Chapel Royal in the reverberating Westminster Abbey at its premiere. Instead of dense polyphony, it features large contrasts and exclusively homophonic statements of text. The text is an adaptation of the first book of Kings, and has been sung at every coronation since that of King Edgar in 937 AD. The text of this anthem refers to the coronation of King Solomon, famed for his wisdom - a highly flattering comparison for a new monarch. This setting by Händel has been sung at every coronation since its composition in 1727. In that year, King George I signed an act before his death that naturalized the great German-born, Italian-style composer living in England, George Frideric Händel. One of his first tasks as a naturalized citizen of England was to compose a set of Coronation anthems for the coronation of King George II and Queen Caroline on October 11, 1727.

At the end of the century, Haydn composed the **Te Deum for Empress Marie Therese** some time between 1798 and 1800, following the brief pause in church music composition from 1783 to 1796 due to the decrees of Emperor Joseph II intended to limit the use of instruments in church music (Josephinism). This Te Deum and the Nelson Mass were composed along with another mass and oratorio as a result of Nicholas II's reinstatement of the then-retired Haydn as Kapellmeister. Haydn returned to Eisenstadt following more than five years in Vienna and London. His only real task during this period was the composition and performance of a mass for the name day of the prince's consort, Maria Josepha Hermenegild, Princess of Liechtenstein.

Even in his new position, Haydn was a frequent visitor to the imperial palace in Vienna. The Empress repeatedly asked Haydn for music composed for her, but Prince Esterhazy was reluctant to allow his famous employee to write for anyone but himself. She was eventually successful, though, and the Te Deum was composed around 1799, but its first recorded performance was not until 1800 at Eisenstadt, the home of the Esterhazy family, to celebrate the arrival of Admiral Nelson and Lady Hamilton there.

And that visit brings us to the final work on the program today. All of Europe experienced tension and uncertainty in 1798. In the early part of the year, Napoleon assembled a substantial invasion force and sailed east into the Mediterranean. The news reached British naval intelligence and by the time Admiral Nelson, in command of the British fleet, located the force off Egypt, Napoleon had captured Malta and most of Egypt, his aim being to press farther east and capture British possessions in India. Nelson, catching the French fleet at anchor in Aboukir Bay, immediately attacked and defeated it. His victory was celebrated around Europe and beyond. Nelson returned to Naples and was heralded as a savior of Europe.

In Naples, Admiral Nelson met Lady Hamilton. Sir William and Lady Hamilton were well regarded in Naples. Nelson fell in love with her, and a ménage-a-trois was soon established. The Admiralty learned of Nelson's scandalous behavior, but it was nearly two years before they could order Nelson to return home, and then only after Nelson had arranged to travel with the Hamiltons via Austria and Germany. The route included Vienna, and from there Nelson and the Hamiltons visited Prince Esterhazy at Eisenstadt and so met Haydn in 1800.

Exactly how or when Haydn's **Missa in Angustiis** became popularly known as the Nelson Mass is something that no one even at that time was able to say for certain, but surely the first listeners in March 1798 would have associated the terrifying trumpets and timpani of the opening Kyrie and the jubilant, dramatic music that followed with the political turmoil -- and then the military victory -- that was on everyone's minds. Two years later, Haydn performed this work before the conquering hero himself during his visit to the Esterhazy palace at Eisenstadt.

Both the Te Deum and Missa in angustiis could have originally been orchestrated for strings plus trumpets and timpani without woodwinds. In an effort to save money, Prince Nicholas II Esterhazy dismissed his woodwind players and horns, and Haydn was able to hire only trumpets and timpani to supplement his string ensemble. The woodwind and horn parts were added when the Prince engaged two oboists, a clarinetist, a bassoonist and two horn players for the visit of Admiral Nelson and Lady Hamilton in September 1800.

- Timothy A. McMillin

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Zadok the Priest
SUNG IN ENGLISH

Zadok the priest
And Nathan the prophet
Anointed Solomon king

And all the people
rejoiced, rejoiced, rejoiced
And all the people
rejoiced, rejoiced, rejoiced
Rejoiced, rejoiced, rejoiced

And all the people
rejoiced, rejoiced, rejoiced and said:

God save the king
Long live the king
God save the king
May the king live forever
Amen, amen, alleluia, alleluia, amen, amen
Amen, amen, alleluia, amen

God save the king
Long live the king
May the king live forever
Amen, amen, alleluia, alleluia, amen

May the king live
May the king live
Forever, forever, forever
Amen, amen, alleluia, alleluia, amen, amen
Alleluia, alleluia, amen, amen, amen
Amen, amen, alleluia, alleluia, alleluia, amen

God save the king
God save the king
Long live the king
May the king live
May the king live
Forever, forever, forever
Amen, amen, alleluia, alleluia, amen, amen, amen,
Amen, amen, amen, alleluia, amen
Alleluia, alleluia, alleluia,
Amen, alleluia!

Te Deum
SUNG IN LATIN

Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem,
omnis terra veneratur.
Tibi omnes Angeli, tibi Caeli
et universae Potestates:
Tibi Cherubim et Seraphim,
incessabili voce proclamant:
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra majestatis
gloriae tuae.

Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
sancta confitetur Ecclesia.
Patrem immensae majestatis;
Venerandum tuum verum et unicum Filium;
Sanctum quoque Paracletum Spiritum.

Tu rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus
regna caelorum.
Tu ad dexteram Dei sedes,
in gloria Patris.
Judex crederis esse venturus.

Te ergo quaesumus, famulis tuis subveni:
quos pretioso sanguine redemisti.
Aeterna fac cum sanctis tuis
in gloria numerari.

Salvum fac populum tuum, Domine,
et benedic haereditati tuae.
Et rege eos, et extolle illos
usque in aeternum.
Per singulos dies benedicimus te:
et laudamus nomen tuum in saeculum,
et in saeculum saeculi.
Dignare, Domine, die isto sine peccato
nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos:
quemadmodum speravimus in te.

In te, Domine, speravi:
non confundar in aeternum.

Te Deum

*We praise thee, O God:
we acknowledge thee to be the Lord.
All the earth doth worship thee:
the Father everlasting.
To thee all Angels cry aloud: the Heavens,
and all the Powers therein.
To thee Cherubim and Seraphim:
continually do cry,
Holy, Holy, Holy:
Lord God of Sabaoth;
Heaven and earth are full of the Majesty:
of thy glory.*

*The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout
all the world doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honorable, true: and only Son;
Also the Holy Ghost: the Comforter.*

*Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death:
thou didst open the Kingdom of Heaven
to all believers.
Thou sittest at the right hand of God:
in the glory of the Father.
We believe that thou shalt come: to be our Judge.*

*We therefore pray thee, help thy servants:
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints:
in glory everlasting.*

*O Lord, save thy people:
and bless thine heritage.
Govern them: and lift them
up for ever.
Day by day: we magnify thee;
And we worship thy Name:
ever world without end.
Vouchsafe, O Lord: to keep
us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us:
as our trust is in thee.*

*O Lord, in thee have I trusted:
let me never be confounded.*

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Missa in Angustiis
SUNG IN LATIN

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,

Qui tollis peccata mundi,
miserere nobis;
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus:
Tu solus Dominus,
Tu solus altissimus, Jesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium omnium.

Et ex Patre natum ante omnia saecula,
Deum de Deo, Lumen de Lumine,
Deum verum de Deo vero,
genitum non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem,
descendit de caelis.

Et incarnatus est de Spiritu Sancto,
ex Maria Virgine:
et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato
passus et sepultus est.

Missa in Angustiis

Kyrie

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

Gloria

*Glory be to God on high,
and on earth peace to men of goodwill.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee,
We give thanks to Thee
for Thy great glory,
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son, Jesu Christ;
O Lord God, Lamb of God, Son of the Father,*

*Who takest away the sins of the world,
have mercy upon us.
Who takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the
Father, have mercy upon us.*

*For Thou only art holy;
Thou only art the Lord;
Thou only art most high, O Jesu Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.*

Credo

*I believe in one God, the Father Almighty,
Maker of heaven and earth,
And of all things visible and invisible.*

*Born of the Father before all ages,
God of God, Light of Light,
true God of true God,
begotten, not made,
being of one substance with the Father,
by whom all things were made.
Who for us men,
and for our salvation,
came down from heaven.*

*And was incarnate by the Holy Spirit
of the Virgin Mary,
and was made man.
He was crucified also for us,
under Pontius Pilate
He suffered and was buried.*

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Et resurrexit tertia die
secundum Scripturas,
et ascendit in caelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.

Et in Spiritum Sanctum
Dominum et vivificantem,
[Haydn omitted a line here]
Qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum,
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi, Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.

Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata
mundi, miserere nobis.

Agnus Dei, qui tollis peccata
mundi, miserere nobis.

Agnus Dei, qui tollis peccata
mundi, dona nobis pacem.

*And the third day he rose again
according to the Scriptures,
and ascended into heaven,
and sitteth at the right hand of the Father.
And he shall come again with glory
to judge both the living and the dead,
whose kingdom shall have no end.*

*And [I believe] in the Holy Spirit,
the Lord and giver of life,*

*Who with the Father and the Son together
is worshipped and glorified,
who spoke by the Prophets.
And [I believe in] one Holy Catholic
and Apostolic Church.
I acknowledge one Baptism
for the remission of sins,
And I look for the Resurrection of the dead,
and the life of the world to come. Amen.*

Sanctus

*Holy, Holy, Holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.*

Benedictus

*Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.*

Agnus Dei

*Lamb of God, who takest away the sins
of the world, have mercy upon us,*

*Lamb of God, who takest away the sins
of the world, have mercy upon us,*

*Lamb of God, who takest away the sins
of the world, grant us peace.*

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Soprano

Willa Albrecht
Emily Chafa
Ella Driver
Erin Fast
Anne Gassmann
Kellie Motter
Marie Mullin
Eliza Stucki
Kristen Sullivan

Alto

Joshua Boggs
Karla Clemens
Sabrina Del Angel
Susan Falconer
Cheryl Fraracci
Kaylee Parker
Julia Weisshaar-Mullin

Tenor

Jon Arnold
Tomas Galvan
Will Kuethe
Ben Meyer
Shawn Mullen
Joseph Mullin
Teryl Rice
Zachary Shiraki
Tim Vermillion
Drew Young

Bass

Zachary Brecht
Alexander Gray
Christopher Lottes
Jonathan Margrave
Dan Montgomery
Benjamin Mullin
Noah Reinhuber
Andrew Schroeder

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Flute

Kim Helton, *principal*

Oboe

Jennifer Wohlenhaus, *principal*
Sue Odem

Bassoon

Timothy Gale, *principal*

French Horn

Josh Johnson, *principal*
Jacob White

Trumpet

David Breese, *principal*
Paul Stodolka
Graham Pollack

Timpani

Mark Dorr, *principal*

Organ

Vince Peterson, *principal*

Violin 1

Madina Akhatova, *concertmaster*
Caleb Hans Polashek
Linda Swanson
Hanna Wolle

Violin 2

Gretchen Theesfield, *principal*
Thomas Juneau
Leah Kolner

Viola

Chuck Miranda, *principal*
Linda Benoit
Joyce Beyer

Cello

Julie Sturm, *principal*
Anna Kucera

Double Bass

Jeff Jensen, *principal*



Rebekah Bridges is a third-year grad student at Simpson College from Abilene, Texas. She holds a Bachelor of Music Education degree from Baylor University where she studied with Dr. Lynne Gackle. She currently lives in Alexandria, Virginia with her husband Zach, who plays in the United States Army Band, "Pershing's Own." As an educator, Rebekah has taught elementary music and middle school choir. Currently, she is the middle school choir director for The Norwood School in Bethesda, Maryland. Rebekah is also a member of The Washington Chorus led by Dr. Eugene Rogers and has performed with the National Philharmonic, National Symphony, Baltimore Symphony, and Los Angeles Philharmonic. Rebekah believes in the power of choral music as a vehicle to strengthen, uplift, and encourage every person and is honored to present this recital alongside such incredible colleagues and friends. When not teaching or singing, Rebekah enjoys spending time with her husband Zach, crocheting, reading, swing dancing, and cuddling with her two cats, Lafayette and Luna.

Colby Gochanour, is an Iowa native who received his undergraduate degree at Grand View University in the Spring of 2020. He has been working for First Baptist Church in Johnston, Iowa as their choir director since 2021. Colby is also an accompanist for Ankeny High School band soloists. Outside of music, Colby enjoys spending time in Clear Lake, Iowa with family and friends.

Jacob Mandell is the director of choirs and drama for the Curwensville Area School District, where he leads the junior-high and senior high choirs, teaches elementary instrumental lessons, and leads the district's annual theater production. There, he founded the Curwensville barbershop club, women's chorale, and select mixed choir, which has been invited to perform several concerts and participate in choir festivals across the state. Outside of Curwensville, Jacob serves as the director of the Clearfield Choral Society, based in Clearfield, PA, and the Orpheus Singers, based in State College, PA. He also serves as an instructor through the Orthodox Church in America's (OCA) music program, where he teaches courses in sight-singing and ear-training and conducting. Jacob is becoming an active guest conductor and clinician throughout Pennsylvania and beyond, having presented and conducted workshops for church choirs, conferences, and festivals through the Pennsylvania Music Educators Association. Having received his Bachelor of Science in Music Education from Messiah University, he is now a candidate for the Masters of Music in Choral Conducting degree from Simpson College. Outside of choirs, Jacob enjoys time with family, friends, his dogs, cooking, and being involved with his church.

Amber Schroeder, a native of Gresham, Oregon, received her Bachelor's degree in 2001 and a Masters of Education in 2005, from Portland State University in Portland, Oregon, where she participated in the award winning PSU Chamber Choir under direction of Dr. Bruce Browne. Since that time, Amber's teaching career has included both classroom and choral music education in the Portland area, serving school and church choirs aged Elementary through Adult. She currently serves as a Choral Director with Sam Barlow High School, Choro in Schola, Pacific Youth Choir, and Tilikum Choir Community. Her choirs have performed at events throughout the Northwest, including the Oregon Music Educators Association Conference. An active member in Nafme, OMEA and ACDA, Amber currently serves as the District 2 President for OMEA and participates on the boards of multiple nonprofits that benefit music and education. She regularly adjudicates for music events held in Washington and Oregon and works as a clinician for honor choirs and retreat settings. Deeply rooted in her hometown, Amber recently won the "Best Teacher" award, which is voted on by members of East County where she resides with her husband Jeff and their children.

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Devon Steve is a Cleveland-area conductor, music educator, and performer. He currently serves as the Director of Music at University School, where he conducts two choirs, orchestra, and chairs the Music Department. He also serves as the music director for the Theater Department, and in several co-curricular faculty roles. In addition to his work at University School, he is the Assistant Director of The Cleveland Orchestra Youth Chorus, and a baritone in The Cleveland Orchestra Chorus. Prior to moving to Cleveland, Mr. Steve was the Assistant Director of Vocal Music & Theater Arts at Roosevelt High School in Des Moines, Iowa. While in Iowa, he also led the Des Moines Diversity Chorus as Artistic Director, and was a baritone, board member, and guest conductor for the Des Moines Choral Society. During his undergraduate studies, Mr. Steve attended St. Olaf College and was a member of the St. Olaf Choir and the St. Olaf Chamber Singers. He received a Bachelor of Music in Music Education from St. Olaf College (Northfield, MN) and is in his final summer of coursework for the Master of Music in Choral Conducting at Simpson College (Indianola, IA).

Adam Triebold is thrilled to be back for his final summer of Simpson College's MMCC program! A lifelong musician, Triebold holds a bachelor's degree in choral music education from his hometown University of Wisconsin-Whitewater, which is also where he met his wife, Emily. Now located in Athens, WI, Triebold recently completed his sixth year teaching K-12 vocal music. Mr. Triebold directs middle and high school choirs, teaches general music classes, and directs show choir and school musicals. As an educator, Triebold is dedicated to sharing his love of music and fostering a passion for learning. Some of Adam's many other interests include nature and the outdoors, maple sugaring, the baritone ukulele, and distance running. Adam would like to thank his family, friends, teachers, and mentors for all of their love, support, and guidance that got him here today.

Jake Ven Huizen is the 7-12 Director of Choirs at West Lyon Community School District in Inwood, IA. He directs the Junior High Mixed Choir, the High School Treble and Mixed Choir and the competitive Wildcat Jazz Choir who received Top 5 in the State in Class 2A at the Iowa Vocal Jazz Championships in 2023. He also assists with the yearly musicals, yearly All State, Solo/Ensemble and Honor Choir preparations and is a Large Group and Individual Speech Coach. He is also a composer and has written for several mediums. His music has been performed at the Iowa Bandmasters Association Conference in 2016 and 2017 as well as in Iowa, Pennsylvania, Ohio, and Taiwan. He holds a Bachelor of Arts degree in Music Education from Northwestern College and is in his final year of coursework for his Master of Music degree in Choral Conducting from Simpson College.

Joel Westberg received his Bachelor's of Music Education Degree, Vocal Emphasis from Southern Adventist University in 2016. While there, he served as Concertmaster of the University's Wind Symphony, President of its Handbell Ensemble, and Director of Music for the Dawnville United Methodist Church. His career took him West, where he currently serves as the Director of Music for Central Valley Christian Academy in Ceres, California. Joel's responsibilities include directing four concert bands, three concert choirs, and a handbell ensemble ranging from elementary to high school. When not in the classroom, Joel can be found performing clarinet with MoBand, one of the nation's oldest civic bands. He has greatly enjoyed his time with Simpson's Masters of Music in Choral Conducting, and is thrilled to see what musical adventures lie ahead.

Praised for her “moving, involved expression,” soprano **Kellie Motter** is a versatile artist in repertoire ranging from baroque to contemporary. On the opera stage, Kellie has been engaged with regional houses such as Opera Theatre of Saint Louis, Central City Opera, Opera Naples, and Des Moines Metro Opera. Notable credits include the roles of Marie (*La fille du régiment*), Despina (*Così fan tutte*), Sivia (*L’isola disabitata*), La Fée (*Cendrillon*), Pamina (*Die Zauberflöte*), Galatea (*Acis & Galatea*), Morgana (*Alcina*) and the title role in Donizetti’s *Lucia di Lammermoor*. As a concert soloist, she has been featured in Carissimi’s *Jepthe*, Handel’s *Messiah*, Haydn’s *Kleine Orgelmesse & Schöpfungsmesse*, Steve Reich’s *Tehillim*, the requiems of Brahms and Fauré, and in numerous works by J.S. Bach, including his solo cantata No. 51, *Jauchzet Gott in allen Landen*.

Kellie is a winner of The American Prize in Opera and a Georgia District Winner of the Metropolitan Opera National Council Auditions. She received her Bachelor of Music from the University of Maryland and her Master of Music and Doctor of Music from Indiana University, where she held the Georgina Joshi Graduate Fellowship. She currently teaches at Simpson College on the voice faculty.

Mezzo-Soprano **Kaylee Parker** is an avid choir member and teacher based in Baltimore, MD. Kaylee earned her Master’s degree in Vocal Performance from California State University, Long Beach at the Bob Cole Conservatory of music, singing with Dr. Jonathan Talberg and Dr. Joshua Palkki. She studied voice with the late tenor Timothy MacDougall. Performances include the American premiere of Phillip Glass’s *The Perfect American* with Long Beach Opera, Dinah in Leonard Bernstein’s *Trouble in Tahiti*, Old Lady in Bernstein’s *Candide*, as well as several performances with the CSULB Video Game Orchestra. She holds a bachelor’s degree in Music Education from the University of North Dakota. While at UND, her love for choral music was nurtured by Dr. Joshua Bronfman and Mrs. Melanie Popejoy as well as a new interest in opera under the tutelage of Dr. Wesley Lawrence. She performed with UND Choral and Opera programs, sang with the Grand Forks Master Chorale, music directed at a local high school, and maintained a private piano and voice studio.

Kaylee has been teaching elementary and middle school music for five years. She has spent five summers with CORO. She enjoys traveling to new places with her husband, Dillon, a needlepoint hobby, and playing with their tuxedo cat, Cleocatra.

Dr. Oltman is music director emeritus of the Grammy Award-winning male vocal ensemble, Chanticleer, and artistic director emeritus of the New York-based Empire City Men’s Chorus. Currently, he is a member of the conducting faculty and teaches Choral Literature for the Simpson College 3-Summer MM in Choral Conducting.

Dr. Oltman first joined Chanticleer in 1999, singing in the ensemble until his appointment as music director in 2009. As a singing member, he appeared on 12 albums and toured extensively throughout North America, Europe and Asia. He expanded the ensemble’s repertoire and attracted a younger, tech-savvy audience during three critically acclaimed seasons as the ensemble’s music director, which included over 300 concerts in more than a dozen countries. In addition, he helped launch the Chanticleer Live in Concert (CLIC) recording label and was the editor of the Chanticleer Choral Series, published by Hinshaw Music.

Dedicated to the creation of new choral music, he has facilitated commissions from composers such as Stephen Paulus, Mason Bates, Steven Sametz, Jan Sandström, Peter Michaelides, Roxanna Panufnik, and Ilyas Iliya, as well as Vince Peterson, who arranged the choral/indie pop sensation, “Cells Planets.”

Dr. Oltman has served as associate professor of voice and director of choral activities at Shenandoah University; lecturer in music at the University of Nebraska–Lincoln; guest director of choral activities at the University of California, Berkeley; and guest lecturer in music at Texas State University. He is a regular guest conductor at the Choral Chameleon Summer Institute in Brooklyn, New York, and the Taiwan Youth Festival Chorus in Taipei. He has conducted All-State choruses in Texas, Georgia, Illinois and Alabama and made his Carnegie Hall conducting debut in 2014 as part of the DCINY concert series.

Dr. Oltman is well known for his connection to Franz Biebl’s ubiquitous choral setting of the “Ave Maria.” His experience performing, conducting and recording the piece over two decades led him to write a history and analysis in 2017.

Originally from Des Moines, Iowa, Dr. Oltman earned a Bachelor of Music in vocal performance from Simpson College, a Master of Arts in music from the University of York in England, and a Doctor of Musical Arts in choral conducting from the University of Nebraska–Lincoln.

Dr. Philip Moody is the Artistic Director and Founder of CORO and Co-Director of the 3-Summer MM in Choral Conducting offered through Simpson College and CORO. He is the Artistic Director of the Des Moines Choral Festival and the Associate Conductor of GRAMMY®-nominated True Concord Voices & Orchestra. Moody’s discography includes over 20 commercial recordings inducing True Concord’s GRAMMY®-nominated recording of Stephen Paulus choral works. He has served as Director of Choral Activities at Clayton State University and Associate Director of Choral Activities at University of Georgia.

While earning his Doctorate of Musical Arts under Dr. Bruce Chamberlain, Dr. Moody was the winner of the 2011 ACDA graduate conducting competition, participated in the 2011 Conducting Masterclass with Helmuth Rilling at the Oregon Bach Festival, and was awarded both the Creative Achievement Award and the Outstanding Graduate Teaching Assistant Award in the College of Fine Arts at the University of Arizona. Prior to Tucson, he was the Schissler Conducting Fellow at the Moores School of Music: University of Houston. While there he was the Associate Conductor for the Moores Opera Center and the Moores School Orchestras; he received a Master of Music degree in orchestral and opera conducting. He received a Master of Music degree in conducting and in voice from the University of New Mexico and received his Bachelor of Music in Sacred Music/Voice from Saint Olaf College. His mentors include Helmuth Rilling, Bruce Chamberlain, Anton Armstrong, Bradley Ellingboe, Richard Bado, and Franz Krager.

Dr. Moody is a bass/baritone hailed as “exceptional and vibrant, with good control and feeling” by the Houston Chronicle. He was a co-founding Artistic Director of the professional male vocal ensemble Cantus. He has sung for Robert Shaw, Sir David Willcocks, John Fiore, Robert Spano, Phillippe Jordan, and Ole Kristian Ruud; he has performed with The Saint Paul Chamber Orchestra, The Minnesota Orchestra, The Tucson Symphony Orchestra, Santa Fe Pro Musica, and The Santa Fe Symphony. Dr. Moody has performed with the choruses of Houston Grand Opera, Santa Fe Opera, Minnesota Opera, and Arizona Opera and performed several seasons with True Concord, Santa Fe Desert Chorale, Cantare Houston, and Houston Chamber Choir.

CORO is inspired by the desire to foster the development and enhancement of choral music in ways that enrich and excite the souls of vocalists, audience members, and communities.

The CORO Vocal Artists are comprised of professional vocalists from around the United States. The Vocal Artists engage in live performances and recordings throughout the year. A major focus of the ensemble includes the summer residency with Simpson College and the Des Moines Choral Festival. During their residency, the Vocal Artists present full-length concerts led by our Artistic Director, Associate Director, additional guest conductors, and by graduate choral conductors currently pursuing their Master of Music through the unique 3-Summer MM in Choral Conducting program offered in partnership with Simpson College. Finally, the Vocal Artists are the core of the CORO Summer Festival Chorus, a multi-generational ensemble of local Des Moines musicians, brought together to present some of the larger choral repertoire during the festival.



www.coroonline.org/coro-vocal-artists

Music at Simpson College and **CORO** are excited to partner and offer the Master of Music (M.M.) degree in Choral Conducting. Achieved over three consecutive summer terms, this NASM-accredited program allows choral educators or others working in the choral field an opportunity to complete the M.M. degree while continuing to teach and pursue their professional endeavors during the academic year.

The three-summer Master of Music in Choral Conducting program at Simpson College is a unique plan of study that combines the academic rigor of a traditional graduate program with generous podium time for each student in lab and performance settings with the CORO Vocal Artists, a professional vocal ensemble whose roster contains professional artists from across the United States.

Conducting experience during the summer consists of rehearsal and performance podium time each week. Students participate in rehearsals with the CORO Artists and conduct performances for the Des Moines Choral Festival. They explore new music in the Composer's Institute and sing in festival performances including a masterwork for chorus and orchestra.

Graduate students receive extensive podium time with a highly-trained ensemble in rehearsal and concert settings.

The partnership with CORO allows all graduate students generous podium time in front of the CORO Vocal Artists in order to complete their conducting and recital requirements. Performances led by the graduate students take place during the Des Moines Choral Festival.



The Fifth Annual Choral Festival

Simpson College and CORO are pleased to present the fourth annual Des Moines Choral Festival! Vocalists from across the United States come together to sing concerts this July. The concerts are led by members of the Choral Faculty at Simpson College and graduate students studying in the College's 3-Summer MM in Choral Conducting.

Artistic Staff



Philip Moody
artistic director



Matthew Oltman
associate director



Timothy A. McMillin
conductor-in-residence



Amy Voorhees
conductor-in-residence



Vince Peterson
conductor-in-residence



Kellie Motter
Vocal Pedagogy/Diction