Department of Music Programs 2008 - 2009

Department of Music
Olivet Nazarene University

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Department of Music

2008-2009
Programs
Fall 2008

Calendar of Events

music.olivet.edu
To learn more about the Olivet Department of Music and the degrees offered, please visit music.olivet.edu

### September

9 Faculty Piano Recital  
Kresge Auditorium 7 P.M.

19-20 Broadway Revue  
Kresge Auditorium 7 & 9 P.M.

29 Recital – Shirley Close, soprano  
Kresge Auditorium 7 P.M.

### October

3-4 Orpheus Variety Show  
Kresge Auditorium 7 & 9 P.M.

7 Orchestra & Chamber Concert  
Kresge Auditorium 7 P.M.

25 Homecoming Concert  
McHie Arena 7:30 P.M.

28 Opera Scenes  
Kresge Auditorium 7 P.M.

### November

1 Jr./Sr. Recital – Lillie/Skodak  
Kresge Auditorium 2 P.M.

4 Chamber Concert  
Kresge Auditorium 7 P.M.

6 NATS Preview Recital  
Kresge Auditorium 7:30 P.M.

13 Sr. Recital – Brooks/Kehoe  
Kelley Prayer Chapel 7 P.M.

20-22 Fall Play  
Kresge Auditorium 7 P.M.

24 Sr. Recital – Erdahl/Medley  
Kresge Auditorium 7 P.M.

### December

5 Messiah – Community Soloists  
Kresge Auditorium 7 P.M.

6 Messiah – Student Soloists  
Kresge Auditorium 7 P.M.

11-12 Sounds of the Season  
Kresge Auditorium 7 P.M.

For more information about these events, call 815-939-5110  
For the most up to date schedule, go to music.olivet.edu
GUEST ARTIST RECITAL

Shirley Close
soprano

With

Ovid Young
piano

featuring
Harlow Hopkins, Clarinet

7:00p.m.
Monday, September 29, 2008

Kresge Auditorium
Larsen Fine Arts Center
Invocation

Dich, theure Halle (from *Tannhäuser*)

Fünf Gedichte (Mathilde Wesendonck)
  Der Engel
  Stehe still!
  Im Treibhaus
  Schmerzen
  Träume

Rhapsody in E-flat minor Op. 11, No.1

*>■ INTERMISSION

Opus 44
  I Send My Heart Up to Thee
  Ah, Love, But a Day
  The Year's at the Spring

Sing Praise to God (Mit Freuden Zart)

Satisfied (Ralph E. Hudson)

O How He Loves You and Me (Kurt Kaiser)
O Love that Wilt Not Let me Go (Albert L. Peace)
'Tis So Sweet to Trust in Jesus (Wm. Kirkpatrick)

Don't Feel No Ways Tired

Richard Wagner
(1813-1883)

Richard Wagner

Erno von Dohnanyi
(1877 - 1960)

Sergei Rachmaninoff
(1873-1943)

Mrs. H.H.A. Beach
(1867-1944)

arr. Jan Thomas
(b. 1946)

arr. Ovid Young
(b. 1940)

arr. Jacqueline Hairston
NOTES

Dich, teurer
Elizabeth is overjoyed at the return of Tannhäuser from his worldly life. She has mourned his absence and in this aria radiantly greets the scene of his former triumphs in the great Hall of the Knights.

Translation:
O Hall of Song! I greet you! All hail to you, hallowed place! It was here that dream, so sweet and fleeting, upon my heart this song did trace. But since by him forsaken, you do seem a desert - your echoes only waken remembrance of a dream. But now the flame of hope is lighted, your vault shall ring with glorious war; for he whose strains my soul delighted no longer roams afar!

Richard Wagner's settings of these five poems by Mathilde Wesendonck were based upon sketches for his operas: 1 and 4 for Die Walküre and 2, 3, and 5 for Tristan und Isolde. He set them between 1857 and 1862. The relationship and lovers' dialogue between Wagner and Mme. Wesendonck is lavishly expressed in these poems and the musical setting in an outpouring of lush, romantic exuberance as well as deep and hushed intimacy.

Translations:
Der Engel (The Angel)
In the early days of childhood I often heard tales of angels who exchange the higher joys of Heaven for the sunshine of earth, so that whoever with sorrowing heart languishes hidden from the world, whoever bleeds to silent death, passing away in floods of tears. Whoever with fervour prays only for release from life, to him the angel descends and gently raises him to Heaven. Yes, an angel came also to me and with his shining golden wings carried, far from every pain, my spirit up towards Heaven!

Stehe still! (Stand still!)
Rushing, roaring wheel of time, knife-blade of eternity, glowing spheres in distant space closed about the globe of earth; first creation, stop turning, enough of existence, let me be!

Hold back, power of begetting, primal thought, eternal creator! Stop this breathing, still this desire, silence it only a few seconds' time! Swelling impulse, restrain your blow, end the unending day of wanting!

So that in sweet and happy forgetting I might measure the worth of joy! When eye drinks in the joy of eye, when soul is sunk in another's soul, when being finds itself in another's being, and we reach the end of all hoping; when lips are dumb in wondering silence, the inner soul will beget no more desire; then man will know the eternal sign and solve the riddle, holy Nature!
Im Treibhaus (In the Greenhouse)
High-arched leafy crowns, canopies of emerald, children of a distant clime, tell me, why do you mourn?

Noiselessly your branches bend, shaping gestures in the air, and as silent witness of sorrow there rises upwards a sweet scent.

Wide in yearning desire you spread out your arms and embrace the maddening void horror of empty space.

Well do I know, poor plants, that we share one destiny, although the light and splendor shines above us our homeland is not here!

Just as the sun gladly withdraws from the empty light of day, so does he who truly sorrows veil himself in the dark silence.

All grows still, a rustling motion fills the darkened space with grief: I see heavy drops suspended on the green edges of the leaves.

Schmerzen (Pains)
Sun, you weep every evening until your fair eyes are red, when bathing in the sea's mirror you reach your early death; yet you rise with accustomed splendour, glory of the gloomy world, newly awakened at morning as a proud, victorious hero!

Ah, why should I complain, why, my heart, pity you so when the sun himself must despair, when the sun must sink?

Death always gives birth to life, pains always bring forth joys: oh, how thankful am I that Nature has given me such pains!

Träume (Dreams)
Say, what wondrous dreams hold my mind in thrall, so that they have not, like empty bubbles, passed into oblivion?

Dreams, that in every hour, every day grow fairer, and with their heavenly message pass through my soul with blessings!

Dreams, that, like celestial rays, penetrate my very soul and paint an unfading picture there of forgetting and remembering!

Dreams that, like the sun of spring, draw flowers from snow with a kiss; they are born to unsuspected joy and greet the new day; then they grow, and they bloom, and dreaming give forth their scent; gently they cool upon your breast and then sink into the grave.

--Translations: William Mann/Shirley Close
Rachmaninoff’s song output began in his student years at the Moscow Conservatory. Opuses 4 and 8 come from this period. His great pianistic skills are evident in his song compositions and work together to create a beautiful symmetry between the piano and voice.

Translations:

O, dolgo budu ya (Oh, for many a long hour)
Oh, for many a long hour, in the silence of the mysterious night your insidious prattle, your smile, your accidental glance, your thick tresses, so obedient to my fingers, will I banish from my thoughts and then recall them all again; I will whisper and amend the sentences of our old conversations, so full of confusion, and in a frenzy, without regard for reason, I will awaken in the night darkness with the sound of your beloved name.

Oh, for many a long hour, in the silence of the mysterious night I will awaken in the night darkness with the sound of your beloved name

Rechnaya liliya (The Water Lily)
The waterlily, raising its little head, looks to heaven and the loving moon turns it silver with its wan rays. And the lily looks down bashfully into the azure water again; but the moon, still pale and languid like a spectre, shines there too.

Ne poy, krasavitsa (Oh, do not sing to me)
Oh, do not sing to me, fair maiden, those songs from sorrowful Georgia: they recall to me another life on distant shores. Alas! your cruel singing stirs up all my memories of the steppes, of night, of moonlight shining on a poor, distant girl.

Seeing you, I can forget that sweet fateful vision; but when you sing she rises up again before me. Oh, do not sing to me, fair maiden, those songs from sorrowful Georgia: they recall to me another life and distant shores.

--Translations: Gery Bramall

Mrs. H.H.A Beach (Amy Marcy Cheney Beach) was a child prodigy both as a pianist and as a composer and became the first significant female composer in America, as well as being seriously regarded in Europe. She began piano study at the age of six with her mother and continued her studies at the New England Conservatory. She was a product of New England culture, but her music was based upon European models, including French and German songs. One sees in Opus 44 (1900) a profound influence by Brahms, Strauss and Wagner in her compositional style, with the piano soaring in long, rapturous melodic lines. These songs are full of optimism and hope for the new 20th Century and were quite popular in their time, aided by performances of famous singers Emma Eames and Marcella Sembrich.

SHIRLEY CLOSE

Shirley Close was born in Oklahoma and received a Master of Music degree in Voice from the University of Southern California and a Bachelor of Arts in Music from Olivet Nazarene University. She has received many honors for her singing including the
Martha Baird Rockefeller Foundation. She was a winner of the San Francisco Opera Regional Auditions, the Oratorio Society of New York Competition, and the NATS Singer of the Year (Southern California Chapter). Ms. Close has spent the majority of her career as a mezzo-soprano, but on the advice of Sir George Solti made the transition to dramatic soprano.

She has performed opera, concerts and oratorio for the past thirty years in Europe, America and Asia. Highlights of her operatic career include performances at the Bavarian State Opera (Munich), Cologne Opera, Bayreuth Festival, Staatsoper Berlin, Deutsche Oper Berlin, Düsseldorf, Duisburg, Salzburg, National Theater of Mannheim, Opera du Rhin (Strasbourg), Opera de Nantes, Opera de Nice, Festival d’Orange, the opera companies of Washington, Dallas, Atlanta, Glimmerglass, Mobile and many others. She covered Isolde at the Seattle Opera, Brünnhilde at the Chicago Lyric Opera, Kostelnicka in “Jenufa” at the San Francisco Opera and at the Saito Kinen Festival in Japan (Ozawa). Additional roles she has performed are Kundry, Ortrud, Tosca, Elizabeth and Venus, Santuzza, and Brünnhilde (excerpts from “Der Ring” in concert) and as a mezzo: Amneris, Aldagisa, Azucena, Fricka, Waltraute, and Fenena among many others.

Alongside her stage performances she is often engaged as a concert performer in the major oratorio repertoire, having sung with the Philadelphia Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Bonn Philharmonic, Indianapolis Symphony, Buffalo Philharmonic, San Diego Symphony, Rheinland Pfalz Symphony, Oslo Philharmonic, Stuttgart Philharmonic, Munich Philharmonic, Salzburger Dom at the Duomo in Peruggia and at the Caramoor and Marlboro Festivals. She has performed many times at Carnegie Hall and at the Kennedy Center in Washington D.C. In 1994 she premiered a work by Hans Werner Henze for the Biennale in Munich.

Ms. Close is also well-known as a recitalist of song literature from the 18th to the 21st Centuries. In addition, she often combines recitals with master classes for voice students, which have received an overwhelmingly positive response from the students and faculties alike.

Ms. Close is currently Associate Professor of Voice at Florida State University in Tallahassee. In the summer of 2008, Ms. Close taught at AIMS (American Institute of Music Studies) in Graz, Austria. She was honored in 2003 as the recipient of the Maggie Sloan Crawford Award given by Olivet Nazarene University to women who have excelled professionally and who are a role model to young women. Other recipients have been Sandra Day O’Connor and Elizabeth Dole.

OVID YOUNG

Artist-in-Residence at ONU, Ovid Young has enjoyed an extensive professional career in many facets of music throughout the world. A frequent soloist and guest conductor of major orchestras, he also has had his compositions performed in Carnegie Hall, Copenhagen’s Tivoli Gardens, the Kremlin in Moscow, and on radio and television broadcasts worldwide. A native of Portsmouth, Ohio, Young has degrees from Olivet Nazarene University and the Roosevelt University in Chicago, with additional studies at the University of Illinois.

Since 1971 he has played over 3800 duo-piano concerts with pianist Stephen Nielson, and for many years Mr. Young was the accompanist and arranger for Robert Hale and Dean Wilder in hundreds of sacred concerts.
Faculty Recital
Dr. Gerald Anderson
piano

Dr. Karen Ball
piano

7:00 p.m.
Tuesday, September 9, 2008

Kresge Auditorium
Larsen Fine Arts Center

Olivet Nazarene University
Department of Music
PROGRAM

Invocation

Scaramouche
Brazileira

Tarantella for Two Pianos

Rodeo
Hoe-Down
Dr. Anderson
Dr. Ball

Allegro Appassionato, Op. 70
Dr. Anderson

Fairest Lord Jesus/My Jesus I Love Thee
arr. Karen Ball

Polonaise in F Sharp Minor, Op. 44
Dr. Ball

Variations in F Minor (Hob. XVII: 6-1793)
Dr. Anderson

D. Milhaud
D. Shostakovich
A. Copland
arr. Gerald Anderson
C. Saint-Saëns
F. Chopin
J. Haydn
Scaramouche
A *scaramouche*, according to Webster, is a rascal, a scamp. The term particularly applies to a character in Italian commedia dell’arte. The three-movement work for two pianos by Darius Milhaud, entitled *Scaramouche*, reflects this jovial feistiness. *Brazilileira* is the last movement, showing the influence of Brazilian folk music on Milhaud during his time in Brazil during World War I, where he served as a secretary in the diplomatic corps. The music sways with a Latin rhythm, while maintaining the crisp formal directness characteristic of Milhaud.

Tarantella for Two Pianos
The tarantella is a rapid, sometimes frantic, dance in 6/8 meter, often played in perpetual motion. It is possibly named for Taranto, in southern Italy. More fancifully, it is linked by legend to the tarantula spider, whose poisonous bite was said to be cured by its performance.

Rodeo
Written in 1942, during the depths of World War II, the ballet *Rodeo* is Aaron Copland’s celebration of America at its vigorous best. The music paints the picture of a Saturday night barn dance, with work done, no worries, a world filled with energy and optimism.

Allegro Appassionato
This showpiece, composed in 1884, was cast in both solo form, heard here, and as a single movement concerto with orchestra. The three-note germ motive, played at the beginning, gives rise to the entire work. Passages of glittering virtuosity are contrasted with sensitive lyrical sections, producing a kaleidoscope of color and sound.

Fairest Lord Jesus/Mv Jesus I Love Thee
Two best-loved hymns of the church are entwined in an expressive Chopinesque setting. They are part of a collection of hymn piano arrangements written and recorded by Dr. Ball, soon to be published by Lillenas Publishing. The release date for the

**Polonaise in F Sharp Minor**

The Polonaises of Chopin are some of his most successful compositions. Although born of a French father, Chopin considered himself to be Polish, after his Polish mother. The Polonaise, the Polish national dance, became a vehicle for Chopin to express in epic proportions his regard for his native Poland and his own personal patriotism. The music reflects characters of the heroic, chivalric or defiant that were truly heart-felt reactions to the numerous turbulent events in Poland that Chopin witnessed during his lifetime. The **Polonaise in F Sharp Minor** is unique in that it features a Mazurka in the center section.

**Variations in F Minor**

This set of variations has one of the longest themes of any work of this genre in the piano repertoire. It presents a theme in F minor, in binary form, followed by a contrasting theme in F major, also binary. Two variations follow, alternating the parallel minor and major themes. The remarkable coda begins with a repetition of the original theme in F minor. Without warning, the music pauses, then launches into a chromatic passage, unleashing a powerful emotion that has been simmering under the surface. Finally regaining composure, the music winds to an end over a tonic pedal. Will the final cadence be in minor or major, conflict or resolution? Listen for the answer.

**Gaspard de la Nuit**

Reportedly considered one of the most difficult works in the piano repertoire, the **Gaspard de la Nuit** demands a thorough mastery of technique as well as an understanding of the color possibilities achievable on the piano through the subtleties of touch. The pieces in the suite are music representations of three poems written by Aloysius Bertrand. The **Ondine** or, water nymph, is the first piece of the suite, and tells of a water nymph’s seductive singing at a young man’s window. She invites him to join her in her palace beneath the waves of the lake to be King of the Lakes. When he tells her he loves a mortal woman, she sulks,
Gaspard de la Nuit
Ondine

M. Ravel

Dr. Ball

Come, Thou Fount of Every Blessing
(Hymn tune: Nettleton)

arr. Gerald Anderson

How Firm a Foundation
(Hymn tune: Foundation)

arr. Gerald Anderson

Dr. Anderson

Années de Pèlerinage
Au lac de Wallenstadt
Orage

F. Liszt

Dr. Ball

Variations on Yankee Doodle
Theme
In the manner of Bach
In the manner of Beethoven
In the manner of Chopin
In the manner of Debussy
In the manner of Gershwin

M. Braggiotti

Dr. Anderson

Dr. Ball

Thank you for silencing cellular phones and for refraining from the use of flash photography
sheds tears of vexation, bursts into laughter and vanishes in a sudden shower which streams down the panes of his window.

**Come, Thou Fount of Every Blessing**

and **How Firm a Foundation**

I grew up on the dry plains of west Texas. At our church, we had prayer meetings to ask God to send the rain on failing crops. When it did rain, my grandmother would go outside in the downpour, lift her hands to heaven, and thank God. This setting of the hymn *Come, Thou Fount* seeks to portray that image of a dry place, transformed by fountains of life-giving water.

The hymn *How Firm a Foundation* is a text of confidence in the face of adversity. If our trust is in Christ, we need not fear “fiery trials,” that sudden, unexpected catastrophe. Even the more sinister threat, “though all hell should endeavor to shake,” a quiet hopelessness, will not triumph. Through God’s grace, “I’ll never, no never, no never forsake.” Amen.

**Première Année de Pèlerinage**

The *Years of Pilgrimage* are sets of tone poems based on Liszt’s travels. This first set was inspired by his visits to Switzerland. Selections from the suite, *Au lac de Wallenstadt* (By the Lake of Wallenstadt) and *Orage* (Mountain Storm) are descriptive and compact in form and texture, and represent some of Liszt’s best writing in their sensitivity, effectiveness, and unpretentiousness.

**Variations on Yankee Doodle**

A well-known American folk song provides the easily recognized theme for this entertaining study in musical styles. Braggiotti synthesizes the musical elements typical of each composer, along with some direct quotations from famous works, and brings us this song as each of these great composers might have set it.

✿✿✿✿✿
Student Recital

9:30 a.m.
October 6, 2008

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Sonata for Trumpet and Piano
Merrick Robison, trumpet
Dr. Karen Ball, piano

Toujours!
Sherry Anthony, alto
Dr. Jeff Bell, piano

Sonate
I. Leicht bewegt
Brianna Robins, bassoon
Dr. Gerald Anderson, piano

Thus saith the Lord (from Messiah)
Paul Drace, bass
Dr. Jeff Bell, piano
Sonata in A\textsubscript{b} Major, Op. 31, No. 3
Allegro

L. van Beethoven
Andrew Biggs, piano

Nocturno, Op. 7

Brittany Harris, horn
Dr. Gerald Anderson, piano

Steal Away to Heaven

Nicole Miller, alto
Kate Myatt, piano

arr. M. Hayes

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<tr>
<td>7</td>
<td>T</td>
<td>Orchestra &amp; Chamber Concert</td>
<td>Kresge</td>
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<td>23-26</td>
<td>R-Su</td>
<td>HOMECOMING</td>
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<td>Homecoming Concert</td>
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<td>30</td>
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<td>Jr. Recital – Frame/McIntire</td>
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<td>November</td>
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<tr>
<td>3</td>
<td>M</td>
<td>Student Recital</td>
<td>Kresge</td>
<td>9:30 AM</td>
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<tr>
<td>3</td>
<td>M</td>
<td>Messiah Auditions</td>
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<td>NATS Preview Recital</td>
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<td>13</td>
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<td>Sr. Recital – Skodak/Chamber Concert</td>
<td>College Church</td>
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<td>Opera Scenes &amp; Jr. Recital – Lillie College</td>
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<td>24</td>
<td>M</td>
<td>Sr. Recital – Erdahl/Medley</td>
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<td>December</td>
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<tr>
<td>1</td>
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<td>Student Recital / Upper Division Hearing</td>
<td>Kresge</td>
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<td>5-6</td>
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<td>Messiah Performance</td>
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<td>Student Recital</td>
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<td>11-12</td>
<td>RF</td>
<td>Sounds of the Season Concert</td>
<td>Kresge</td>
<td>7:00 PM</td>
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ONU Orchestra
Dr. Neal Woodruff, conductor
and
Chamber Ensembles

7:00 p.m.
Tuesday, October 7, 2008

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Fripperies for four Horns
   No. 2

**ONU Horn Quartet**
Laura Kehoe ♦ Josh Woods ♦ Brittany Harris ♦ Kendra Skodak

Shenandoah

Three Choral Ballads
   September
   The Garden of the Seraglio
   If I Had

O My Luve’s Like a Red, Red Rose
   with Andrew Biggs, piano ♦ Elisabeth Peulausk, violin
   Brian Kosek, ‘cello

Song of the Open Road
   with Dr. Gerald Anderson, piano ♦ Mr. Alan White, trumpet

**Concert Singers**
Jenna Dickey ♦ Jase Hackman ♦ Brittany Harris ♦ Holly Huff
Emily Jacobson ♦ Laura Kehoe ♦ Reuben Lillie ♦ Ashlie McIntire
Jonathan Mikhail ♦ Nicole Miller ♦ Blake Reddick
Allison Thomas ♦ Dr. Neal Woodruff

Quintet Op. 56 No. 2 in G minor
   I. Allegretto

**ONU Wind Quintet**
Joel Charboneau, flute ♦ April Becker, oboe
Kristen Erdahl, clarinet ♦ Rachel Medley, bassoon
Laura Kehoe, horn
All Glory, Laud and Honor  
Come Christians, Join to Sing  
Carillon Jubilation  
With Praises Ring

**Handbell Choir**

Amy Bell ♦ Kristen Erdahl ♦ Jase Hackman ♦ Emily Jacobson  
Stephanie Jungles ♦ Cynthia Lopez ♦ Angela Reedy  
Jennifer Wilkerson ♦ Dr. Neal Woodruff ♦ Mike Zaring

 Quartet K. 159  
 III. Rondo  
Ballata (from *Rigoletto*)  
Allegro  
Tempo di Menuetto

**String Quartet**

Karin Mick, violin ♦ Kristen Erdahl, violin  
Josh Woods, viola ♦ Susan Leib, ‘cello

**“French Connections”**

Overture to *Beatrice and Benedict*  
Finlandia, Tone Poem for Orchestra, Op.26  
*Carmen* Suite No.1

No. 1 Prélude (Prelude to Act I)  
No. 1a Aragonaise (Prelude to Act IV)  
No. 2 Intermezzo (Prelude to Act III)  
No. 3 Seguedille (from Act I)  
No. 4 Les dragons d’Alcala (Prelude to Act II)  
No. 5 Les Toréadors (Introduction to Act I)

**University Orchestra**

Thank you for turning off cell phones and for not using flash photography
## University Orchestra
### Dr. Neal Woodruff, conductor

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<td><strong>Flute</strong></td>
<td>Joel Charboneau, Brandon Baumann</td>
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<tr>
<td><strong>Oboe</strong></td>
<td>April Becker, Jacob Schmidt</td>
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<td><strong>Clarinet</strong></td>
<td>Kristen Erdahl, Sarah O'Neal</td>
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<td><strong>Bassoon</strong></td>
<td>Brianna Robins, Rachel Medley</td>
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<td><strong>Horn</strong></td>
<td>Laura Kehoe, Kendra Skodak, Brittany Harris, Holly Huff</td>
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<tr>
<td><strong>Trumpet</strong></td>
<td>Merrick Robison, Eric Barkman, Ryan Lawson</td>
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<td><strong>Trombone</strong></td>
<td>Blake Reddick, Ian Matthews</td>
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<td><strong>Tuba</strong></td>
<td>Reuben Lillie</td>
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<td><strong>Percussion</strong></td>
<td>Emily Gorman, Todd Hespell, JoAnna Knepper, Josh Severs, Mike Zaring</td>
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<tr>
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<td>Danielle Urfer, Rachel Fisher</td>
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<tr>
<td><strong>Violin I</strong></td>
<td>Elisabeth Peulausk*, Courtney Cryer, Jennifer Legg, Meagan Lamping, Jennifer Engelland, Samantha Engelland</td>
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<tr>
<td><strong>Violin II</strong></td>
<td>Jessica Brown, Jordan Cramer, Hannah Kruse, Jessica Cortas, Nathan Crandell</td>
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<tr>
<td><strong>Viola</strong></td>
<td>Josh Woods, Brittany Gaffney, Katy Van Donselaar</td>
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<tr>
<td><strong>‘Cello</strong></td>
<td>Brian Kosek, Amanda Harrelson, Kateylyn Flynn, Amanda Vanderpool, Susan Leib</td>
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<tr>
<td><strong>Bass</strong></td>
<td>Jennifer Wilkerson, Sara Marrs, Mary Schwarz, Eric Fitts</td>
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</tbody>
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*Concertmaster
Junior Recital

Luke Frame

Tenor

with

Luke Olney, piano
Dr. Jeff Bell, piano

Ashlie McIntire

Soprano

with

Dr. Ovid Young, piano
Jacob Schmidt, oboe

7:00 p.m.
Thursday, October 30, 2008

Kresge Auditorium
Larsen Fine Arts Center

Olivet Nazarene University  Department of Music
PROGRAM

Invocation

Aubade
L’heure exquise
Après un rêve

Mr. Frame

Three Songs of Isaiah
I. Joy
II. Faith
III. Hope

Miss McIntire
with Mr. Schmidt, oboe

Una furtive lagrima (from L’Elisir d’amore)
Questa o quella (from Rigoletto)

Mr. Frame

Schlagende Herzen
Ach Lieb, ich muss nun scheiden
Une Sainte en son aureole
Puisque l’aube grandit

Miss McIntire

C. Widor
R. Hahn
G. Fauré

J. Lucas

G. Donizetti
G. Verdi

R. Strauss
G. Fauré
Bring Him Home (from *Les Miserables*)
Lonely House (from *Street Scene*)
Don’t Cry (from *The Most Happy Fella*)
Mr. Frame

C. Schonberg
K. Weill
F. Loesser

Ophelia Lieder
I. Wie erkenn’ ich dein Treulieb
II. Sein Leichenhemd wei wie Schnee zu sehn
III. Auf morgen ist sank Valentins Tag,
IV. Sei trugen ihn auf der Bahre blo
V. Und kommter nicht mehr zurück?
Miss McIntire

J. Brahms

Nein länger...Durch die Wälder (from *Der Freischütz*)
C. Weber
Mr. Frame

C. Weber

Steal me, sweet thief (from *The Old Maid and the Thief*)
G. Menotti
Un bel di vedremo (from *Madama Butterfly*)
G. Puccini
Miss McIntire

L. Bernstein

Oh, Happy We (from *Candide*)
Miss McIntire and Mr. Frame

Thank you for turning off cellular phones and for not using flash photography
NOTES

Aubade

Translation:
Night is gone and the morning is breaking, Beloved awake from thy dreams; while birds and flowers are waking, nature teems with melody. O, I implore thee, Quiet my fears! I who adore thee, sing through my tears. Human angel, I worship and love thee, without thee I cannot exist; Your heavenly qualities bless me, Your beauty I cannot resist. O, I implore thee, Quiet my fears! I who adore thee, sing through my tears.

L'Heure exquise

Translation:
The white moon shines in the woods. From each branch springs a voice beneath the arbor. Oh my beloved... Like a deep mirror the pond reflects the silhouette of the black willow where the wind weeps. Let us dream! It is the hour... A vast and tender calm seems to descend from a sky made iridescent by the moon. It is the exquisite hour!

Apres un Reve

Translation:
Dreaming, to thee my heart I surrender; When I wake, wherefore do you ever vanish? How radiant were your eyes, your voice how tender! You are as fair as skies which neither sunlight nor night can banish. Never more shall a dream entice me if I should again rejoice in your love! Be mine forever! Return, my love, to me.

Una Furtiva Lagrima

In this aria from Act II, Scene 2 of the opera, L'elisir d'amore Nemorino has drunk a love potion that he received from a traveling salesman. He plans to win over the beautiful Adina with this potion. Adina, who has indeed fallen in love with him, spies on him flirting with some young maidens in the garden and runs away weeping. Nemorino is in agony and fears he may have lost his love forever.

Translation:
One tear in her eyes appeared: the festive youths it seemed to envy. What more could I possibly want? She loves me! Yes, she loves me, I see it. Just for an instant to hear the beats of her heart! To almost confuse my sighs with those of her! Oh, heavens! Yes, I could die of love.
**Questa o Quella**
At his palace, the Duke sings about how he doesn’t want just one woman to tie him down forever. He would rather be free to be with whomever he wants whenever he so desires.

**Translation:**
This girl or that girl are just the same to me. I won't give away my heart to this beauty nor to the others. Their charm is a gift given by destiny to embellish their lives. If today I love this one I'll probably love someone else tomorrow. We hate constancy, the heart's tyrant, as if it were a cruel plague. Let those who wish to be faithful keep their fidelity alive; There is no love without freedom. The rage of jealous husbands and lovers' woes I despise, I can defy Argo's hundred eyes If I fancy a beautiful girl.

**Schlagende Herzen**

**Translation:**
A youth was going through meadows and fields, Kling klang, his heart did beat; on his finger shone a golden ring, Kling klang, his heart did beat; Oh, meadows, oh fields, how beautiful you are! Oh, hills, oh, forests, how beautiful! How good and beautiful are you, golden sun in the skies you appear Kling klang, kling klang, his heart did beat. The youth hurried with lively step, Kling klang, his heart did beat. He took with him many a laughing flower, Kling klang, his heart did beat. Over the meadows and fields blows the wind of Spring, over hills and forests blows the wind of Spring, deep in my heart blows the wind of Spring, that drives me toward you, gently, softly. Kling klang, his heart did beat; midst meadows and fields a maiden stood, Kling klang, her heart did beat; She shielded her eyes with her hand, to look afar, Kling klang, her heart did beat. Over meadows and fields, over hills and forests, to me, to me, he is hastening, oh, if he only were already with me! Kling klang, kling klang, her heart did beat.

**Ach Lieb, ich muss nun scheiden**

**Translation:**
Ah, love, I must now leave, to wander over hill and dale; the alder trees and willows are weeping, every one. They have so often seen us strolling together on the banks of the stream; they cannot conceive the one without the other. The alder trees and willows are weeping sorrowfully. Imagine then, how we two feel in our hearts.
Une Sainte en son aureole

Translation:
A Saint in her halo, a Chatelaine in her tower, all that a human word may express of grace and love; the golden sound which is heard of the horn in the distant words, linked with the tender pride of the noble ladies of yore. And with this a charming treat of sweet and triumphant smile coming forth with swan-like innocence and a blush of a woman-child, the looks of a pearl white and rose the gentle patrician harmony, I see, I hear all these things in her Carlovingian name.

Puisque l’aube grandit

Translation:
Since dawn awoke and sunrise is here, since after having evaded me for so long a time, the hope consents to turn towards me who is calling and imploring her, since all this happiness is ready to become mine, I would like to be guided by you, beautiful eyes with gentle flame, Guided by you, oh hand, with mine holding yours tremulously, to walk ahead, be it through paths of moss or by the roads of pebble and stone, and while dreamily walking along the road, I would sing simple airs, to which I believe she would listen without listen without displeasure, and truly I do not dream of any other paradise.

Bring Him Home
Jean Valjean’s adopted daughter has fallen in love with a boy named Marius, but Marius has been caught up in the revolutionary war and Cosette fears for his life. Valjean sings a prayer to God asking for his safe return.

Lonely House
This musical from 1947 takes place on a doorstep of a tenement on the east side of Manhattan. Sam Kaplan is in the midst of a neighborhood full of rumors and threats directed at a particular family. In his anger and disdain he talks about the town in which he lives and how lonely he feels.

Don’t Cry
The Most Happy Fella is set in California’s Napa Valley where Tony owns a vineyard. Rosabella is distraught as she has just agreed to marry Tony whom she has never met and who is badly injured after a near fatal car accident. Tony’s hired foreman Joe, with whom she is falling in love, attempts to comfort her.
Ophelia Lieder
Translation:
I. How should I your true love know from another one? By his cockle hat and staff, and his sandal shoon, he is dead and gone, dead and gone, lady! At his head a grass-green turf, at his heels a stone.

II. White his shroud as the mountain snow, larded with sweet flowers, which bewept to the grave did go with true-love showers.

III. To-morrow is Saint Valentine’s day, all in the morning time, and I a maid at your window, to be your Valentine. Then up he rose, and donn’d his clothes, and dupp’d the chamber door; let in the Maid, that out a maid never departed more. By Gis and Saint Charity, alack, and fie for shame! Young men will do’t, if they come to’t; by dawn they are to blame. Quoth she, before you tumbled me, you promised me to wed. So would I ha’ done, by yonder sun, an thou hadst not come to my bed.

IV. They bore him barefaced on the bier; hey non nonny, nonny, hey nonny; and in his grave rain’d many a tear. You must sing a-down a-down, and you call him a-down-a. For bonny sweet Robin is all my joy.

V. And will he not come again? No, no, he is dead: Go to thy death-bed: he never will come again. His beard was as white as snow, all flaxen was his poll: He is gone, he is gone, and we cast away moan: God ha’ mercy on his soul!

Nien! Langer...Durch die Walder
Der Freischütz is an opera in three acts by Carl Maria von Weber to a libretto by Friedrich Kind. In this scene Max has recently lost an archery tournament that would have won him the hand of Agatha, the woman he loves. He laments on his loss and the love he almost had.

Translation:
No, I can no longer bear the misery, The fear that robs me of all hope. What is the guilt that I must pay for? Why is my head fated to ill luck? Through the forests, through the meadows I used to go with a light heart; Everything I could set eyes on Was winnings for my sure barrel. At evening I brought back a rich bag, And as if over her own luck, Dangerous as it was for the slayer, Agatha’s loving gaze rejoiced. Has heaven forsaken me then? Foresight turned away its eyes? Must ruin overtake me? Have I fallen into the hands of chance? Her window is open now, And she is listening for my step; Do not let real hopes be:
Max brings good omens with him! When the leaves rustle and stir, She will know it is my feet; Jumps for joy, waves towards me – But her loving greeting is only for the leaves. But powers of darkness are weaving about me. Despair clutches, mockery torments me! O will no ray pierce through this night? Does fate rule blind? Is there no God?

**Un bel di vedremo**

**Translation:**
One beautiful day we will see a thread of smoke rise on the far horizon of the sea. And then the ship appears. Then the white ship enters the port, roars its salute. You see? He has come! I will not go down to meet him – not I. I will position myself there on the edge of the hill and wait a long time; and the long wait will not be hard on me. And, having emerged from the town crowd, a man—a tiny speck—sets out for the hill. Who will it be? And when he has arrived, what will he say? He will call Butterfly from the distance. I, without giving answer, will remain concealed from him—a bit in play and a bit so as not to die at the first reunion. And he, somewhat anxious, will call: “dear little wife,” “fragrance of verbena” – the names he used to call me whenever he arrived. All this will happen, I promise you. Persist in your fear; I, with sure faith, await him!

**Oh, Happy We**
Bernstein’s third broadway musical *Candide* opened in New York in 1956. At this point in the story Candide and Cunegonde are madly in love and sing about their life together, totally oblivious to the fact that each imagines a very different future.

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*Miss M°Intire presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with an emphasis in Voice Performance. She is the voice student of Dr. Neal Woodruff.*

*Mr. Frame presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with an emphasis in Voice Performance. He is the voice student of Dr. Jeff Bell.*
Student Recital

9:30 a.m.
November 3, 2008

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Spagnoletto  
Luke Mingus, guitar  
C. Negri

Sonata, Op. 19  
Movement II  
Angela Reedy, alto saxophone  
Kate Myatt, piano  
P. Creston

Stranger in Paradise (from Kismet)  
Megan Ralston, soprano  
Dr. Jeff Bell, piano  
A. Borodin/R. Wright

Intermezzo #6, Op. 118  
Luke Olney, piano  
J. Brahms
NATS
National Association of Teachers of Singing

Preview Recital

7:00 p.m.
Thursday, November 6, 2008

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Brother Will, Brother John
Jonathan Mikhail, tenor
Kate Hausken, piano

arr. J.J. Niles

Di provenza il mar il suol (from *La Traviata*)
Jasper Taylor, baritone
Dr. Karen Ball, piano

G. Verdi

Rise up, my love
Ashlie McIntire, soprano
Dr. Gerald Anderson, piano

G. Rochberg

The Roadside Fire (from *Songs of Travel*)
Blake Reddick, baritone
Dr. Karen Ball, piano

R. Vaughn Williams

Voi, che sapete (from *Le Nozze di Figaro*)
Cynthia Lopez, mezzo-soprano
Dr. Gerald Anderson, piano

W. A. Mozart

Votre toast, je peux vous le rendre (from *Carmen*)
Reuben L. Lillie, baritone
Dr. Karen Ball, piano

G. Bizet

Mon coeur s’ouvre à ta voix
(from *Samson et Dalila*)
Jenna Dickey, mezzo-soprano
Dr. Gerald Anderson, piano

C. Saint-Saëns
Silent Noon  R. Vaughn Williams
    Merrick Robison, tenor
    Dr. Karen Ball, piano

Now have I fed and eaten up the rose  S. Barber
    Holly Huff, soprano
    Dr. Gerald Anderson, piano

The Sea  E. MacDowell
    Jase Hackman, bass
    Dr. Karen Ball

Ich liebe dich  L. van Beethoven
    Allison Thomas, soprano
    Dr. Gerald Anderson, piano

Weep you no more, sad fountains  R. Quilter
    Callie Ivey, soprano
    Dr. Karen Ball, piano

When I have sung my songs  E. Charles
    Luke Frame, tenor
    Dr. Gerald Anderson, piano

Thank you for turning off cell phones and for not using flash photography
Singers on tonight’s program are voice students of Prof. Martha Dalton, Dr. Neal Woodruff, and Dr. Jeff Bell. These ONU students will be competing in the annual Illinois District NATS Auditions at Easter Illinois University on November 7 and 8.

Some information about NATS

Scope: NATS is the largest association of teachers of singing in the world, with members in more than 25 countries.

Education: Members have access to lifelong learning experiences such as master classes, workshops and conferences, held at the district, regional and national levels.

Journal of Singing: NATS members receive the Journal of Singing as a benefit of membership. Published five times annually, this scholarly magazine features articles on all aspects of singing and the teaching of singing, written by distinguished scholars from around the world.

Student Auditions: One of the benefits widely enjoyed by NATS members is the privilege of taking students to annual state and regional auditions, where they may sing for a panel of teachers and receive positive comments and feedback on their work as singers and performers.

Networking: NATS has over 6300 members, many of whom are faculty at colleges and universities world wide. Most NATS teachers are active in performance as well, and have invaluable contacts in the professional worlds of both singing and teaching. Members may access contact information for any other members through the online directory.

Support for Young/New Teachers of Singing: NATS recognizes an ongoing commitment to support and encourage the development of teachers of singing who are beginning their careers. To that end, qualified members may apply for the NATS Intern Program (an intensive summer course wherein the recipient teaches students under the direction of several master teachers), and/or the YOUNG LEADERS AWARD (a grant to underwrite the cost of attendance to one of the NATS national conferences.) NATS Chats is an interactive discussion group online that many members find invaluable as a resource.
Laura Kehoe
horn

with
Dr. Gerald Anderson, piano
Dr. Karen Ball, piano
Holly Huff, soprano
Kristen Erdahl, clarinet
Kendra Skodak, horn
April Becker, oboe

✦ ✦ ✦ ✦ ✦

7:00 p.m.
Thursday, November 13, 2008

Kelley Prayer Chapel
Olivet Nazarene University
PROGRAM

Invocation

Sonata for Horn and Piano, Op. 17
   Allegro Moderato
   Poco Adagio
   Rondo: Allegro Molto
   Miss Kehoe
   Dr. Anderson

L. van Beethoven

Zigeunerlieder Lieder, Op. 103
   I. He, Zigeuner
   V. Brauner Bürsche führt zum
   VIII. Rote Abendwolken
   Miss Huff
   Dr. Anderson

J. Brahms

Concerto I. for Two Horns
   Allegro Con Brio
   Miss Kehoe
   Miss Skodak

F. A. Rosetti

Sonata in F Minor, Op. 120, No. 1
   II. Andante un poco adagio
   Miss Erdahl
   Dr. Ball

J. Brahms

Trio für Klavier, Oboe, und Horn, Op. 188
   II. Scherzo
   III. Adagio
   Miss Kehoe
   Miss Becker

P. Reinacke

Scherzino
   Miss Kehoe
   Dr. Anderson

M. Reger
Sonata for Horn and Piano
Premiered with a young, unknown Beethoven at the piano, this sonata was composed for the horn virtuoso Giovanni Punto. Whether or not procrastination was involved, Beethoven did not begin work on this piece until the day before its premier. Luckily, Punto was an excellent player, and a quick learner; the premier was considered a success and was received with much applause for the young composer.

In general, the sonata is fairly straightforward and both the first and third movements share a lighthearted, almost cheery, mood. The second movement is notably shorter than the others and encompasses a more melancholy feel.

Concerto No. 1 (Allegro con brio)
Little is known about Rosetti and his works, as he was popular during his lifetime, then quickly forgotten. Scholars are sure, however, that he was a popular double bass player, who, after scrapping plans to become a priest, turned his attention toward composing. While he was quite prolific in his lifetime, very few of his works are performed today. His double horn concerti are among the few that remain in the standard repertoire.

While it cannot be proven, it is generally accepted that this concerto is one of three written for accomplished hornists Joseph Nagel and Franz Zwierzina between 1782 and 1789. The first movement, as expected of a classical composer, is in sonata form.

Trio für Klavier, Oboe, und Horn
Completed in 1886, this trio beautifully combines the unique timbres of the oboe and the horn with the familiar sound of the piano. The second movement, a scherzo, is a musical conversation between the oboe and the horn. The third movement is a lyrical and sweeping adagio, which calls for expressiveness and control from all three players.

Scherzino
This short, animated piece was composed by Reger in 1899, and was originally scored for French horn and string orchestra. The piece is separated into two main sections: a quick and accented opening section, and a contrastingly melodic and expressive section. The latter section ends with a da capo, allowing for the selection to be completed with another rendering of the first part.
Miss Kehoe presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with emphasis in Music Performance. She is the horn student of Prof. Margaret Tung.

Thank you for silencing cell phones and for not using flash photography.
SENIOR RECITAL

Kendra Skodak
horn

with
Dr. Gerald Anderson, piano
Josh Severs, vibraphone
Horn Quartet
Flute Choir
Wind Quintet

+++ +

7:00 p.m.
Friday, November 14, 2008

First Presbyterian Church
Kankakee, Illinois

Olivet Nazarene University  Department of Music
PROGRAM

Invocation

Concerto No. 1 in E flat Major, Op. 11
Miss Skodak, horn
Dr. Anderson, piano

Air de Ballet
Saxism

Saxophone Ensemble
Kristin Cheney • Andrea McCann
Ian Smith • Matt Dees • Angela Reedy

Canto Serioso

Miss Skodak, horn
Dr. Anderson, piano

Pavane pour une Infante Défunte
M. Ravel; arr. R. Thurston

Precipitation to the Dance
J. Cohen

ONU Flute Choir
Aubrey Sarna • Kathryn Peugh • Diane Rankin • Emily Shelton
Joel Charboneau • Faith Hatalla • Samantha Allen
Prof. Katherine Benson, director

HornVibes – Three Duos for Horn and Vibraphone
I. Fantasy
II. Riffs

Miss Skodak
Dr. Anderson
Mr. Severs
Six Melodies for Horn and Piano

C. Gounod

No. 1 Larghetto
No. 2 Andantino
No. 3 Andante

Miss Skodak, horn
Dr. Anderson, piano

La Cheminee Du Roi Rene

D. Milhaud

I. Cortege
II. Aubade (Morning Serenade)
III. Jongleurs (Jugglers)
IV. La Maousinglade
VI. Chasse A Valbre (Hunting at Valabre)

ONU Wind Quintet
Joel Charboneau, flute ♦ April Becker, oboe
Kristen Erdahl, clarinet ♦ Rachel Medley, bassoon
Laura Kehoe, horn

Friperies

L. Shaw

No. 1
No. 2
No. 3
No. 4

Horn Quartet
Laura Kehoe ♦ Rebeckah Sterns
Brittany Harris ♦ Kendra Skodak

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and for not using flash photography

Miss Skodak presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with emphasis in Music Education & Performance. She is the horn student of Prof. Margaret Tung.
NOTES

Strauss Concerto No. 1 in E flat major, Op. 11
Richard Strauss grew up listening to his father, Franz Strauss, play the horn. This lead to him enriching the instrument’s repertoire with two splendid concertos, not to mention numerous passages of breathtaking virtuosity in his orchestral scores. The Horn Concerto No. 1 is a tightly constructed work, lasting only 15 minutes, and its three movements are fused into a single, elegantly flowing span, with eight measures of Allegro serving to connect the slow movement to the Rondo finale proper. On the one hand, this is a conservative piece, its cheerful good humor somewhat evoking the Classical spirit of Mozart. On the other hand, this concerto—like the symphonies and chamber works that are its contemporaries—already sounds unmistakably like Richard Strauss, presaging the famous symphonic poems and operas that lay not far in his future.

Canto Serioso
Carl Nielsen, a Danish composer, studied violin and trumpet as a child and began composing by imitating classical models. His individual style follows classical forms while using intense chromaticism, combined with a lyric, melodic strain.

HornVibes – Three Duos for Horn and Vibraphone
The vibraphone has a distinctive voice among the mallet percussion instruments, mainly because it can sustain its tone and produce a vibrato. The horn has maintained a long tradition of lyric playing; composers from Mozart to the present have written solo works which feature the singing quality of the instrument. In HornVibes, “Fantasy” is written in a free improvisatory style and continue the lyric tradition. “Riffs” is a jazz term which refers to short melodic or rhythmic motives which are repeated and altered slightly as the movement progresses.

Six Melodies for Horn and Piano
French composer Charles Gounod believed that the cor à pistons (French Horn) had many advantages, the most important being able to modulate the sound. This is why he recommended playing “sensitive” notes with the aid of the hand in the bell and wrote in his method: “We must prevent, as much as possible, the invention of the valves from destroying the charm of the timbre variations. It’s to the skill, care, and taste of the instrumentalist that we entrust the maintaining of this color intrinsic to the horn, never to let it degenerate into a sort of trombone, be it tenor or baritone.”

Fripperies for Four Horns by Lowell E. Shaw
The Fripperies are short, light-hearted pieces, intended to give the horn quartet the chance to play in various styles. No. 1 uses the uneven eighth note patterns of the “swing” era. The eighth notes are played with the feeling of lazy triplets, with a stress on the short second note of each pair. No. 2 is a light, steady rhythm. It starts in unison and moves into a fugal section. No. 3 is a lilting waltz, graceful and gentle.
Student Recital

9:30 a.m.
November 17, 2008

Kresge Auditorium
Larsen Fine Arts Center

Olivet Nazarene University Department of Music
PROGRAM

Invocation

Etude #7, *Pour les degres chromatiques*  
Derek Corcoran, piano  
C. Debussy

Trumpet Concerto  
Allegro con spirito  
Patrick Wright, trumpet  
Dr. Karen Ball, piano  
J. Hummel

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Senior Recital

Kristen Erdahl
clarinet

Rachel Medley
bassoon

7:00 p.m.
November 24, 2008

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Clarinet Concerto
Kristen Erdahl, clarinet
Dr. Karen Ball, piano

Concerto for Bassoon and Orchestra
Adagio
Rachel Medley, bassoon
Dr. Gerald Anderson, piano

Canzonetta, Op. 19
Kristen Erdahl, clarinet
Dr. Karen Ball, piano

Scaramouche
Brazileria
Kristen Erdahl, clarinet
Dr. Karen Ball, piano

Concerto in B♭ (K. 191)
Allegro
Adagio ma andante
Rondo
Rachel Medley, bassoon
Dr. Gerald Anderson, piano
NOTES

Clarinet Concerto
The clarinet Concerto composed by Aaron Copland was written for and commissioned by the great Benny Goodman in 1950. The artfully crafted work is presented in a two-movement form, connected by a cadenza for the solo instrument. The first movement is simple in structure, based upon the traditional A-B-A form. The mood and character of this movement is lyric and expressive. The cadenza that follows institutes fragments of the melodic material to be heard in the second movement. The overall form of the final movement is what is referred to as a free rondo, with several motifs developed over a period of time.

Bassoon Concerto
Weber wrote his Bassoon Concerto after an enthusiastic response to his Clarinet Concertos. This work was commissioned and written from November 14-27, 1811 and the first performance was on December 28, 1811. In the original manuscript there was a lack of articulation, dynamics and expression and the work was re-published in 1865 by an anonymous editor. After the editing process this piece has become a standard work for bassoonists. The second movement featured tonight showcases the lyrical capabilities of the Bassoon.

Cazonetta
Written for his friend C.H. Turban in 1888 by the great French composer Gabriel Pierre, Cazonetta is indeed one of the great jewels of Impressionistic French style of writing. With a sweeping melodious line in compound time, one can grasp the lightheartness and emotion that lies within this piece. A compilation of expression and rubato help shape this piece into a beautifully crafted and elegant work.

Concerto in Bb (K.191)
Mozart wrote two concertos for the bassoon, K191 and K292, K191 being the more popular of the two. This work is considered by some to be the most standard work for bassoonists. The full range of bassoon is employed throughout the piece. In the first movement, Allegro, the Bassoon enters with a purposeful statement of the theme which portrays
the warm rich tones of the middle range. This movement is highlighted by several fanfares and concludes with a brilliant cadenza. The second movement, Andante, is extremely lyrical and provides a contrast from the rest of the work. The Bassoon and Piano engage in light and lyrical conversation, tossing the melody back and forth. This concerto concludes with a Rondo in 3/4 time that would sweep any minuet dancers off their feet.

**Scaramouch**

Originally written in 1937 for two pianos, Scaramouch exploded into hearts of its audiences, and because of its increasing popularity, Darius Milhaud wrote two more versions, one being for clarinet. Regardless of the version, the three-movement work highlights a number of the common traits found in Milhaud’s music. The final movement, Brazileria, was one of numerous pieces inspired by Milhaud’s year-long stay in Brazil (1917–1918). The clarinet version was commissioned by Benny Goodman in 1939, for clarinet and orchestra (Op. 165d).

**Sonata**

The Clarinet Sonatas Nos. 1 and 2, Op. 120 by Johannes Brahms were written in 1894 for principal clarinetist Richard Mühlfeld of the great Meiningen Orchestra, after Brahms had been captivated by Mühlfeld's intricate interpretations. The F Minor Sonata is best characterized by its tragic melancholy and is written in Classical four movement style. The second movement proves quiet, reflective, and lyrical, which leaves the audience yearning for more of the rich, lush, and beautiful melody.

**Elegy**

Although not well known, Boris Papandopulo was a prolific Croatian composer. He wrote over 200 compositions including stage works, orchestral pieces, chamber music, and various pieces for solo instruments. This work is noted for the use of augmented intervals and the use of rubato. The melody in the piece modulates several times and is highlighted by several lyrical passages in which the piano and the bassoon share the melody or engage in call and response. This contemporary work has peculiar rhythms, ornamentation, and sonorities but overall retains one tonic pitch. The unsettling sonorities are put to
Sonata No. 1 in F minor, Op. 120  
Andante un poco Adagio  
Kristen Erdahl, clarinet  
Dr. Karen Ball, piano  

Clarinet Quintet (K. 581)  
Allegro  
Kristen Erdahl, clarinet ♦ Katherine Bern, violin  
Karin Mick, violin ♦ Josh Woods, viola  
Susan Leib, 'cello  

Elegy for Bassoon and Piano  
Rachel Medley, bassoon  
Dr. Gerald Anderson, piano  

Pocket Size Sonata  
In Rhythm  
Kristen Erdahl, clarinet  

Concertpiece No. 1 in F minor, Op. 113  
Allegro con fuoco  
Andante  
Presto  
Kristen Erdahl, clarinet  
Rachel Medley, bassoon  
Dr. Karen Ball, piano  

Thank you for silencing cell phones and  
for not using flash photography
rest at the end of the piece when the piano resolves the final chord in a major key by means of a picardy third.

**Clarinet Quintet**
W. A. Mozart composed the Quintet for the outstanding clarinetist Anton Stadler, a member of the court orchestra in Vienna and a friend of Mozart. The work is scored in a quintet form for clarinet in A, two violins, viola, and cello and cast it in four movements. The Clarinet Quintet in A has similar qualities to that of his opera, Cosi fan tutte. Not only does the quintet predominantly reflect the same golden warmth and mellowness that characterizes much of Cosi, but the outline for its finale became Ah lo veggio, an aria from the opera. Mozart completed the clarinet Quintet by the end of September 1789. The opening Allegro is a dialogue between all five instruments and has a hint of sadness.

**Pocket Size Sonata**
Written by the British composer Alec Templeton in 1949, the Pocket Size Sonata is written in three brief movements in a contemporary, popular, and jazz style. The Sonata is certainly full of wistful drifting, modal blues, and laid back charm. The final movement, “In Rhythm” ends the Sonata with the flavor of a beloved Broadway rouser written for the clarinet and piano in a swing, jazzy style. One can only smile at the cleverness of the title of Templeton’s piece.

**Concertpiece No. 1**
Written by Felix Mendelssohn in 1833 for clarinet and basset horn, one can hear the Romantic qualities of this glorious concertpiece. Mendelssohn had originally written this work and another concertpiece for the great Heinrich Baermann and son Carl, who often played and toured together. The work is exactly what one would expect of a concertpiece which literally means: ebullient, tuneful, creative, and showy. The piece is meant to get the listener’s attention at once with a rapid, stylish beginning. They then settle into a short, slow lyrical section and finally conclude in a blaze of pyrotechnics. This edition by Eric Simon has arranged the work for clarinet and bassoon instead of basset horn.
Student Recital

and

Upper Divisional Hearing Recital

9:30 a.m.
December 1, 2008

College Church of the Nazarene
PROGRAM

Invocation

In dulci jubilo (BWV 751)                                               J.S. Bach
John Michael Jurica, organ

Bright is the Ring of Words                                             R. Vaughan Williams
(from Songs of Travel)

Danza. danza fanciulla gentile                                          F. Durante

Was ist Sylvia                                                          F. Schubert

The Roadside Fire                                                      R. Vaughan Williams
(from Songs of Travel)

Blake Reddick, baritone
Dr. Karen Ball, piano

Fantaisie and Variations on Carnival of Venice                            J.B. Arban

Poem
Eric Barkman, trumpet
Kate Hausken, piano

The Monk and His Cat (from Hermit Songs)                                  S. Barber
Jenna Dickey, mezzo-soprano
Dr. Jeff Bell, piano

Thank you for silencing cell phones and
for not using flash photography
Orpheus Choir
A Ministry in Music

Dr. Jeff Bell, conductor

Fall Tour
2008

Roxana, IL
Kewanee, IL
Galesburg, IL
Joliet, IL
| Song Title                                                      | Composer        |
|                                                               |                 |
| A Mighty Fortress is Our God                                 | Luther; arr. Mueller |
| Alma Mater                                                    | B. Carmony      |
| No Night There                                                | D. Rasbach      |
| All That Hath Life & Breath                                  | R. Clausen      |
| The Lord Bless You and Keep You                              | P. Lutkin       |
| The Star Spangled Banner                                      | arr. R. McKelvy |
| Sigalagala                                                    | S. Otieno       |
| Praise the Name of God With a Song                           | A. Koepke       |
| Praise and Honor and Wisdom and Thanks                       | G. Wagner       |
| Hark, I Hear the Harps Eternal                               | arr. A. Parker  |
| The Mind of Christ                                            | M. Hayes        |
| Abide With Me                                                 | arr. J. Rouse   |
| How Deep the Father’s Love                                   | arr. J. Bell    |
| Witness                                                       | arr. J. Halloran|
| My Soul’s Been Anchored In the Lord                          | arr. M. Hogan   |
| The Lord’s Prayer                                             | R. Clausen      |
| Lord God, You Have Called Your Servants                      | J. McDermid     |

★★★★★★
PERSONNEL

Soprano
Andrea Anderson Richland Center, WI
Mallory Boracci Seaford, NY
Jessica Brooks Kouts, IN
Julie Brooks Kouts, IN
Laura Bruns Watseka, IL
Lindsay Close* Flushing, MI
Jenna Dickey Bloomfield Hills, MI
Stephanie Fleschner Terre Haute, IN
Holly Huff* Greenville, PA
Emily Jacobson* Dixon, IL
Rebecca Lankford Midlothian, VA
Ashlie McIntire* Longmont, CO
Andrea Peters Gibson City, IL
Megan Ralston New Albany, IN
Allison Thomas Greenfield, IN
Brittany Trlak Mt. Greenwood, IL
Heather Willoughby Elkhart, IN
Sarah Yanchick Joliet, IL

Tenor
Justin Alger Boubonnais, IL
Tyler Dossett Danville, IL
Cameron Dunlop Huntington, IN
Luke Frame* Williamsburg, IN
Timothy McLane Olathe, KS
Jonathan Mikhail Joplin, MO
Ben Moore Boston, MA
Luke Olney Boubonnais, IL
Derek Phillips* Casey, IL
Merrick Robison Marion, IA
Brad Systsma Grand Rapids, MI
Nate Waller Oblong, IL
Danny Quanstrom Boubonnais, IL

Alto
Sherry Anthony Kankakee, IL
Elizabeth Bernhardt Green Bay, WI
Amanda Cook Aurora, IL
Laura DeMerell Portage, MI
Libby Devine Elgin, IL
Laura Fleschner Terre Haute, IN
Cindy Jackson Herscher, IL
Stephanie Johnson Madison, WI
Samantha Kuipers Crestwood, IL
Cynthia Lopez Wood Dale, IL
Jennifer Matthews* Hazel Crest, IL
Nicole Miller Ortonville, MI
Kate Myatt Dublin, OH
Emily Poling Lancaster, OH
Megan Reed Huntington, IN
Anna Smit Byron Center, MI
Chelsea Winn Kewanee, IL

Bass
Drew Benson Boubonnais, IL
Zach Bohannon* Lebanon, OH
Jake Boss Tinley Park, IL
Steve Cargile Lancaster, PA
Caleb Chastain Pendleton, IN
Paul Drace Black River Falls, WI
Kenton Glover Princeton, IL
Jase Hackman Manhattan, IL
Reuben Lillie Greenville, PA
Joel Ramirez Cicero, IL
Blake Reddick* Bourbonnais, IL
Jasper Taylor Flossmoor, IL
Josh Woods Brunswick, OH

Accompanists: Kate Myatt, Luke Olney
*Choir Officer
ORPHEUS CHOIR

Orpheus Choir, now in its eighth decade of annual performances, represents Olivet in concerts on the university’s educational region (Illinois, Indiana, Michigan, and Wisconsin), and has sung at many general assemblies of the Church of the Nazarene.

The choir was founded by Prof. Walter B. Larsen in 1932. Prof. Naomi Larsen, led the choir after her husband’s passing in 1957, conducting until 1972. Dr. D. George Dunbar served as conductor of Orpheus from 1972 until retiring in 1999. Appointed conductor of Orpheus Choir in 1999, Dr. Jeff Bell serves as Professor of Music at Olivet, where he earned an undergraduate degree in Music Education in 1981. He also earned the M.Mus. degree from the University of Illinois in 1983, and the Doctor of Arts degree from Ball State University in 1996.

Orpheus Choir has appeared in concerts across the nation, as well as Canada, Mexico, and Israel. It has performed twice at the National Cathedral in Washington, D.C., and three times at the U.S. Air Force Academy in Colorado. Orpheus Choir was selected to sing at two national Music Educators National Conference conventions in California, and has sung at the Illinois Music Education Association convention. The choir also represented Olivet at the annual Praise Gathering in Indianapolis from 1978 to 2005.

The repertoire of this select group of singers includes anthems, hymns, spirituals, and contemporary compositions, representing different styles and periods of choral music.

To learn more about what is offered by Olivet’s Music Department visit us at www.music.olivet.edu.

OLIVET NAZARENE UNIVERSITY

"Education With a Christian Purpose." Since 1907, Olivet Nazarene University has made this more than a motto, but a mission. At Olivet, considered one of the nation’s premier Christian colleges, faith is at the heart of superior academics, athletics, social atmosphere and ministry opportunities.

Here, students not only learn how to make a living; they learn how to live. Since Olivet's founding, more than 20,000 degrees have been granted to graduating students. Whether their chosen fields are in medicine, business, education, ministry or a myriad of other professions, Olivetians make a difference in the world for Christ and His kingdom. At Olivet, ambitious dreams meet uncommon opportunity.

One University Avenue, Bourbonnais, IL 60914
1-800-648-1463
admissions@olivet.edu
**Calendar of Events**

**SPRING 2009**

### JANUARY

12 **Orchestra Clinic Concert**
   - Kresge Auditorium > 7 p.m.

15 **Junior Recital: R. Lillie**
   - Kresge Auditorium > 7 p.m.

22 **Senior Recital: Severs**
   - Kresge Auditorium > 7 p.m.

2 **Commencement Concert Auditions**
   - Kresge Auditorium > 7 p.m.

6-7 **Band Winter Showcase**
   - Kresge Auditorium > 7 & 9 p.m.

26-27 **Spring Musical: Oklahoma!**
   - Kresge Auditorium > 7 p.m.

### FEBRUARY

2 **Senior Recital: Huff/Brooks**
   - Kelley Prayer Chapel > 7 p.m.

3 **Junior/Senior Recital: Anthony/Harris/Sauch**
   - Kresge Auditorium > 7 p.m.

17 **Senior Recital: Jones/Mohr**
   - Kresge Auditorium > 7 p.m.

20 **Senior Recital: Biggs**
   - Kresge Auditorium > 7 p.m.

26 **Night of Jazz**
   - Chalfant Hall > 7 p.m.

### MARCH

2-4 **Spring Play**
   - Kresge Auditorium > 7 p.m.

6 **Hale/Wilder Scholarship Auditions**
   - Kresge Auditorium > 6 p.m.

6 **Hopkins Scholarship Auditions**
   - Choir Room > 6 p.m.

7 **Orchestra/Chamber Concert**
   - Kresge Auditorium > 7 p.m.

14 **Orpheus Concert**
   - Kresge Auditorium > 7 p.m.

16 **Chrysalis Concert**
   - Kresge Auditorium > 7 p.m.

20 **Nielson and Young Scholarship Auditions**
   - Kresge Auditorium > 7 p.m.

21 **Testament Concert**
   - Kresge Auditorium > 7 p.m.

23 **Concert Band Concert**
   - Kresge Auditorium > 7 p.m.

28 **Jazz Band & Concert Singers Concert**
   - Kresge Auditorium > 7 p.m.

30 **Senior Recital: K. B. Baumann**
   - Kresge Auditorium > 7 p.m.

### APRIL

2 **Commencement Concert**
   - Kresge Auditorium > 7 p.m.

31 **For more information about these events, call 815-939-5110.**

### MAY

1 **Jazz Band & Concert Singers Concert**
   - Kresge Auditorium > 7 p.m.

3 **Senior Recital: K. B. Baumann**
   - Kresge Auditorium > 7 p.m.

2 **Commencement Concert**
   - Kresge Auditorium > 7 p.m.
OLIVET NAZARENE UNIVERSITY and National City present

ORCHESTRA

CLINIC

CONCERT

PETER LIPARI, GUEST CONDUCTOR

WITH THE OLIVET NAZARENE UNIVERSITY ORCHESTRA, MEMBERS OF THE BRADLEY-BOURBONNAIS COMMUNITY HIGH SCHOOL ORCHESTRA AND HERSCHER HIGH SCHOOL ORCHESTRA

OLIVET NAZARENE UNIVERSITY
LARSEN FINE ARTS CENTER
KRESGE AUDITORIUM

January 12, 2009, 7 p.m.

ADMISSION: $5

King Music is the proud sponsor of the ONU Presents Music Series
MAESTRO PETER LIPARI, GUEST CONDUCTOR

West Suburban Symphony Society Music Director and Conductor Peter Lipari is an accomplished leader of musical groups in the United States and abroad. His vibrant styles of conducting and audience interaction win the hearts of concert-goers and reviewers alike.

Maestro Lipari is a passionate advocate for a symphony's involvement in the community. In January 2007, he was honored for his leadership in the performing arts in Chicago's western suburbs with a "50 under 50" award from The Community House in Hinsdale. Since 2001, he has led the various performing groups from the West Suburban Symphony to regional prominence and in 2003 took the West Suburban Symphony Orchestra to England for a performing tour that included a July 4 concert in central London. A musical leader of passion, initiative and vision, he has conducted orchestra, choral, opera, and musical theater performances by groups including:

• Chicago's Grant Park Orchestra, Kankakee Valley Symphony Orchestra and Chorus, Rockford Symphony Orchestra, Wheaton Symphony Orchestra and Chorus, Chicago's L'Opera Piccola, Evanston's Light Opera Works, and Hinsdale's Community House Players
• St. Louis Symphony Orchestra, Sioux City Symphony Orchestra, Eugene Opera in Oregon, and Ohio Light Opera
• Bournemouth Sinfonietta, City of Southampton Orchestra, Gala Orchestra, Complete Theatre Company, and London Mozart Players in England, the Spoleto Festival in Italy and the U.S., and the Melbourne Symphony Orchestra in Australia

Maestro Lipari is an enthusiastic proponent of contemporary music and has led more than a dozen world and national premieres. He is a resident of Plainfield and a graduate of Oak Forest High School, the University of Illinois and Northwestern University. He studied in England as a Rotary International Ambassadorial Scholar in the 1980s and later lived and worked there for 13 years. In addition to his position with the West Suburban Symphony, Maestro Lipari is the choir director at Community Presbyterian Church in Clarendon Hills and director of orchestras for the Joliet Township High Schools.
PROGRAM: FRENCH CONNECTIONS

LE CARNAVAL ROMAIN

Hector Berlioz

AVANE POUR UNE INFANTE DEFUNTE

Maurice Ravel

L’ARLESIENNE: SUITE NO.1

I. OVERTURE

II. MINUETTO

III. ADAGIETTO

IV. CARILLON

Georges Bizet

L’ARLESIENNE: SUITE NO.2

I. PASTORALE

II. INTERMEZZO

III. MENUETTO

IV. FARAンドOLE

Georges Bizet

UNIVERSITY ORCHESTRA, DR. NEAL WOODRUFF, CONDUCTOR

Also featuring members of the BBCHS Orchestra (Alan White, conductor) and Herscher High School Orchestra (Katrina Cessna, conductor)

MUITE

Joel Charboneau

Brandon Baumann

OBOE

April Becker

Jacob Schmidt

CLARINET

Kristen Erdahl

Sarah O’Neal

BASSOON

Arianna Robins

Dr. Neal McMullian

ALTO SAXOPHONE

Angela Reedy

FRENCH HORN

Brittany Harris

Holly Huff

Kendra Skodak

Rebecca Sterns

TRUMPET

Merrick Robison

Eric Barkman

Patrick Wright

Mr. Alan White

TROMBONE

Blake Reddick

Ian Matthews

Mr. Ryan Schultz

TUBA

Reuben Lillie

PIANO

Kelsi Jones

PERCUSSION

Todd Hespell

Josh Severs

Mike Zaring

Emily Gorman

Joanna Knepper

continued on next page
**Harp**
Danielle Urfer
Rachel Fisher

**Violin**
Elisabeth Peulausk*
Courtney Cryer
Jennifer Legg
Meagan Lamping
Jennifer Engelland
Samantha Engelland
Logan Verdi (BBCHS)
Amanda Winkle (BBCHS)
Meganna Miller (BBCHS)

Jessica Brown
Jordan Cramer
Hanna Kruse
Jessica Cortas
Nathan Crandell
Kelsy VanWert (BBCHS)
Lori Gilbert (Herscher)
Theresa Smolkovich (Herscher)

**Cello**
Brian Kosek
Susan Leib
Katelyn Flynn
Amanda Vanderpool
Stephanie Smith
Tracey Nickens
Ryan Fitzpatrick (BBCHS)
Chet Lord-Remmert (BBCHS)
Noah Boudreau (BBCHS)
Jenna Capriotti (BBCHS)
Alex Brinkman (Herscher)

**Bass**
Jennifer Wilkerson
Sara Marrs
Mary Schwarz
Eric Fitts
Austin Dexter (BBCHS)
Thomas Korsgard (BBCHS)
Caley Duggan (BBCHS)
Rachel Howard (BBCHS)
Dan Betty (BBCHS)

**Viola**
Josh Woods
Brittany Gaffney
Katy Van Donselaar
Matthew White (BBCHS)
Lydia Norwick (BBCHS)
Kristin Harris (BBCHS)
Brooke Leone (BBCHS)
Camille Norwick (BBCHS)
Ashley Splear (Herscher)
Elizabeth Hatting (Herscher)

*Concertmistress*
Junior Recital

Reuben Lillie
bass-baritone

with

Dr. Ovid Young
piano and organ

April Becker
oboe

7:00 p.m.
Thursday, January 15, 2009

College Church of the Nazarene
Bourbonnais, Illinois
PROGRAM

Invocation

An die Ferne Geliebte
1. Auf dem Hügel sitz ich spähend
2. Wo die Berge so blau
3. Leichte Segler in den Höhen
4. Diese Wolken in den Höhen
5. Es kehret der Maien, es blühet die Au
6. Nimm sie hin den, diese Lieder

L. van Beethoven

Et in Spiritum sanctum (from Mass in B Minor)
with April Becker, oboe

J.S. Bach

Come Paride vezzoso (from L'Elisir d'Amore)

G. Donizetti

Songs based on hymn-tune themes
Watchman!
At the River

C. Ives

Les Nuits d'Êté
Villanelle
L’Absence

H. Berlioz

Votre toast, je peux vous le rendre (from Carmen)

G. Bizet

Thank you for turning off cell phones and for not using flash photography
An die Ferne Geliebte

Translation:
1. One the hill sit I, peering into the blue, hazy land, toward the far away pastures where I you, Beloved, found. Far am I, from you, parted. Separating us are hill and valley, between us and our peace, our happiness and our sorrow. Ah! The look can you not see, that to you so ardently rushes, and the sighs, they blow away in the space that separates us. Will then nothing more be able to reach you, nothing be the messenger of love? I will sing, sing songs, that to you speak of my pain! For before the sound of love escapes every space and every time, and a loving heart reaches for what a loving heart has consecrated!

2. Where the mountains are so blue out of the foggy gray look down, where the sun dies, where the cloud encircles, I wish I were there! There is a restful valley. Still are suffering and sorrow, where in the rock quietly the primrose sleeps, blows so lightly the wind, I wish I were there! There to the thoughtful wood the power of love pushes me, Inward sorrow. Ah, this moves me not from here, could I, Dear, by you eternally be!

3. Light veils in the heights, and you, little brook, small and narrow, should my love spot you, greet her, from me, many thousand times. See you, clouds, to her go then, meditating in the quiet valley. Let my image stand before her in the airy heavenly hall. If she near the bushes stands, now that autumn is faded and leafless, lament to her, what has happened to me, lament to her, little birds, my suffering! Still west, bring in the wind to my heart’s chosen one my sighs that pass as the last ray of the sun. Whisper to her of my love’s imploring. Let her, little brook, small and narrow, truly, in your waves see my tears without number!

4. These clouds in the heights, these birds gaily passing, will see you, my Beloved. Take me with you on your light flight! These west winds will play joking with you about your cheek and breast, in your silky curls will burrow. Share me with you this pleasure! There to you from this hill, busily the little brook rushes. If your image is reflected in it, flow back without delay!

5. It is the returning of May, the meadow blooms, the breezes. They blow so mildly, so softly. Chattering the brooks now run. The swallow, that returns to her hospitable roof, she builds, so busily, her bridal chamber. Love must dwell there. She brings, so busily, from all far and from near, many soft pieces for the bridal bed, many warm pieces for the little ones. Now live the couple together so faithfully. What winter has separated, it is united by May. What loves, that he knows how to unite. It is the returning of May, the meadow blooms, the breezes, they blow so mildly, so softly. Only I cannot go away from here. When all that loves, the spring unites, only to our love no spring appears, and tears are our only consolation.

6. Take, then, these songs, that I to you, Beloved, sang. Sing them again in the evening to the sweet sounds of the lute. When the red twilight then moves toward the calm, blue lake, and the last ray dies behind that hilltop; and you sing, what I have sung, what I, from my full breast, artlessly have sounded, only aware of its longings. For before these songs yield to what separates us so far, and a loving heart reaches for what a loving heart has consecrated.

Et in Spiritum sanctum
From the Credo section of the Mass, it is originally scored for two oboe d’amores and continuo.

Translation:
And in the Holy Spirit Lord and giver of life, who from the Father and the Son proceeds: who with the Father and the Son together is adored and gloried; who spoke by the prophets. And one holy catholic and apostolic church.
Come Paride vezzoso
Belcore, a sergeant in the army and all around lady’s man marches in with his men to Adina’s. Then, with unconcealed confidence he presents her with a bouquet of flowers as a token of his love and beings to pompously woo her.

Translation:
As gracious Paris offered the apple to the most beautiful woman, my delightful peasant girl, I offer these flowers. But I am more proud, more happy than he, since in reward for my gift I carry away your beautiful heart. I see clearly in that little face that I am winding my way into your breast. That’s nothing surprising; I’m gallant, and I’m a sergeant. There is not a beauty who can resist the sight of a military crest; even to Mars the god of war, yields the Mother of Love.

Les Nuits d’Èté
Villanelle

Translation:
When the new season comes, when the cold shall have disappeared, the two of us will go, my lovely, to gather lillies-of-the-valley in the woods. Beneath our feet loosening the dewdrops that one sees trembling at morn, we’ll go listen to the blackbirds singing. Spring has come, my lovely. It’s the month of blessed lovers, and the bird, preening his wing, sings his verses from the edge of the nest. O, come then to this mossy bank to talk of our sweet loves, And say to me in that voice so sweet: “Always!” Far, far, straying from our way, causing the hidden rabbit to flee, and also the deer at the mirror spring admiring his great antlers; then we, altogether happy and content entwining our fingers like a basket, will go homeward with strawberries—The wild kind.

L’Absence

Translation:
Return, return, my beloved! Like a flower, far from the sun, the flower of my life is closed, Far from your rosy smile. Between our hearts, what distance, what space between our kisses. O bitter fate! O cruel absence! O unrequited desire! Return, return, my beloved! Like a flower, far from the sun, the flower of my life is closed, Far from your rosy smile. Between here and there, so much countryside, so many towns and villages, so many valleys and mountains, enough to tire the horses’ feet! Return, return, my beloved! Like a flower, far from the sun, the flower of my life is closed, Far from your rosy smile.

Votre toast, je peux vous le rendre

The bullfighter Escamillo is led by a torchlight procession to the Lilias Pastia tavern. The crowd toasts him, and he tells his adoring public of the majesty of bullfighting.

Translation:
Your toast, I can return it to you. Sirs, for along with the soldiers—Yes, the bullfighters, can understand; for pleasures they have the engagements! The arena is full, it is the feast day! The arena is full from top to bottom, the spectators, losing their heads, The spectators heckle each other boisterously! Insults, cries, and commotion; they are pushed to a frenzy! For it is a celebration of courage! It is the celebration of people with heart! Let’s go, on guard! Ah! Toreador, on guard! And do keep in mind in combat, that a black eye looks at you, and that love awaits you. All of a sudden, there is silence. Ah, what is happening? No more cries! This is the moment! No more cries! This is the moment! The bull rears himself, bounding out of the pen! He rears! He enters! He strikes! A horse rolls, dragging a picador. Ah, Bravo! Bull! The crowd howls! The bull goes, he comes, he comes, and strikes again! By shaking its banderillas, full with fury, he runs! The arena is full with blood! One runs away, one passes the gate—It’s your turn now. Let’s go! On guard! Let’s go! Ah! Toreador, on guard! Toreador, Toreador! And do keep in mind away, yes, keep in mind in combat, that a black eye looks at you, and that love awaits you, Toreador, love awaits you!
Senior Recital

Joshua Severs
percussion

with

Mike Zaring, marimba
JoAnna Knepper, vibraphone

* * * * *

7:00 p.m.
Thursday, January 22, 2009

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Recitative

Josh Severs, marimba
Mike Zaring, marimba
JoAnna Knepper, vibraphone

D. Levitan

Keiskleiriana Vol. 2, solo #4

Josh Severs, snare drum

J. DeLecluse

Sonata for Timpani

I.

J. Beck

II.

III.

Josh Severs, timpani

Rotation #1

Josh Severs, marimba

E. Sammut

Thank you for turning off cell phones and for not using flash photography
Mr. Severs presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music. He is the percussion student of Prof. Matt Jacklin.
Testament Men’s Choir

Dr. Neal W. Woodruff
Conductor

Winter Tour

1/25/09

New Albany, IN
Program Selected From:

Amor de mi Alma  
Z. Randall Stroope

Boundless Love  
Dianne Wilkerson, arr. Matt Gerhard ('08)

Come Christians, Join to Sing  
traditional Spanish melody

Exalt His Name Together  
Walt Harrah

Fight the Good Fight with All Thy Might  
John Gardener

Grace Alone  
arr. Camp Kirkland

Glory to God in the Highest  
arr. Lari Gross

The Impossible Dream  
(arr from The Man of La Mancha)  
arr. Roy Ringwald

It All Belongs to You  
Susan Caudill ('76)  
arr. Matt Gerhard ('08)

Joyful, Joyful, We Adore Thee  
arr. Buryl Red

A La Nanita Nana  
arr. Dan Davison

A Mighty Fortress is Our God  
arr. Carl F. Mueller

My Faith Has Found a Resting Place  
arr. David Schwoebel

Old Man Noah  
arr. Marshall Bartholomew

Rise Up, O Men of God  
arr. Buryl Red

Stout Hearted Men  
arr. Walter Scotson
Swing Low, Sweet Chariot
Ride the Chariot
Your Grace Still Amazes Me

Accompanist: Mr. Ryan Schultz

Roster:
Seth Athialy
Eric Barkman
Nick Bays
Clinton Casey
Derek Corcoran
Michael Flowers
Jamie Hsu
Cameron Jackson
Matthew Kee
Randall Kirkpatrick
Randall Knowles
Brian Kosek
Tim Mezera
Dan Oliver
Christopher Tolbert
Jerry Scheller
Kyle Walker

Avon, IN
Davison, MI
Irmo, SC
Dixon, IL
Bourbonnais, IL
Flint, MI
Wilmette, IL
Midlothian, IL
Yorkville, IL
Byron, GA
Mascoutah, IL
New Lenox, IL
Brookfield, IL
Redford, MI
Justice, IL
McMurray, PA
Fort Collins, CO

History
Music Education
Music
International Business
Music Performance
Children’s Ministry
Art
Social Science Ed.
Business
Youth Ministry
Mass Communication
Information Systems
Religious Studies
Art
Business Admin.
Art
Political Science
Neal W. Woodruff (ONU, '91) joined the ONU Music Department in 2000. Dr. Woodruff serves as conductor of the University Orchestra, Testament Men's Choir, Concert Singers, and the Handbell Choir. Other teaching responsibilities include applied voice/pedagogy, applied conducting, church music, and music history. Prior to coming to Olivet, Dr. Woodruff served on the faculties of Malone College (Canton, OH), Southern Nazarene University (Bethany, OK), and the Herscher (IL) school district. He also held numerous full and part-time church positions in Illinois, Ohio, Oklahoma, and Texas, currently serving at College Church of the Nazarene, Bourbonnais, IL.

Dr. Woodruff resides in Kankakee with wife Shannon and children Ryan and Kayelyn.

Olivet Nazarene University

“Education with a Christian purpose.” Since 1907, Olivet Nazarene University has made this more than a motto, but a mission. At Olivet, considered one of the nation’s premier Christian colleges, faith is at the heart of superior academics, athletics, social atmosphere, and ministry opportunities.

Here, students not only learn how to make a living; they how to live. Since Olivet’s founding, more than 20,000 degrees have been granted to graduating students. Whether their chosen fields are in medicine, business, education, ministry or a myriad of other professions, Olivetians make a difference in the world for Christ and His kingdom. At Olivet, ambitious dreams meet uncommon opportunity.

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1-800-648-1463
admissions@olivet.edu
Orpheus Choir
A Ministry in Music

Dr. Jeff Bell, conductor

Winter Tour
2009

Nashville, IN
Terre Haute, IN
A Mighty Fortress is Our God  Luther; arr. Mueller
Alma Mater  B. Carmony
No Night There  D. Rasbach
All That Hath Life & Breath  R. Clausen
The Lord Bless You and Keep You  P. Lutkin
The Star Spangled Banner  arr. R. McKelvy
Sigalagala  S. Otieno
Praise the Name of God With a Song  A. Koepke
Praise and Honor and Wisdom and Thanks  G. Wagner
Hark, I Hear the Harps Eternal  arr. A. Parker
The Mind of Christ  M. Hayes
Abide With Me  arr. J. Rouse
How Deep the Father’s Love  arr. J. Bell
Witness  arr. J. Halloran
My Soul’s Been Anchored In the Lord  arr. M. Hogan
The Lord’s Prayer  R. Clausen
Lord God, You Have Called Your Servants  J. McDermid

★★★★★★
PERSONNEL

Soprano
Andrea Anderson Richland Center, WI
Mallory Boracci Seafood, NY
Jessica Brooks Kouts, IN
Julie Brooks Kouts, IN
Laura Bruns Watseka, IL
Lindsay Close* Flushing, MI
Jenna Dickey Bloomfield Hills, MI
Stephanie Fleschner Terre Haute, IN
Holly Huff* Greenville, PA
Emily Jacobson* Dixon, IL
Rebecca Lankford Midlothian, VA
Laura McCague Joliet, IL
Ashlie McIntire* Longmont, CO
Andrea Peters Gibson City, IL
Megan Ralston New Albany, IN
Allison Thomas Greenfield, IN
Heather Willoughby Elkhart, IN
Sarah Yanchick Joliet, IL

Tenor
Justin Alger Bourbonnais, IL
Tyler Dossett Danville, IL
Cameron Dunlop Huntington, IN
Luke Frame* Williamsburg, IN
Jonathan Mikhail Joplin, MO
Ben Moore Boston, MA
Luke Olney Bourbonnais, IL
Derek Phillips* Casey, IL
Merrick Robison Marion, IA
Brad Sytsma Grand Rapids, MI
Nate Waller Oblong, IL
Danny Quanstrom Bourbonnais, IL

Alto
Sherry Anthony Kankakee, IL
Elizabeth Bernhardt Green Bay, WI
Amanda Cook Aurora, IL
Laura DeMerell Portage, MI
Libby Devine Elgin, IL
Laura Fleschner Terre Haute, IN
Cindy Jackson Herscher, IL
Stephanie Johnson Madison, WI
Cynthia Lopez Wood Dale, IL
Jennifer Matthews* Hazel Crest, IL
Nicole Miller Ortonville, MI
Kate Myatt Dublin, OH
Emily Poling Lancaster, OH
Megan Reed Huntington, IN
Anna Smit Byron Center, MI
Chelsea Winn Kewanee, IL

Bass
Drew Benson Bourbonnais, IL
Zach Bohannon* Lebanon, OH
Jake Boss Tinley Park, IL
Steve Cargile Lancaster, PA
Caleb Chastain Pendleton, IN
Paul Drace Black River Falls, WI
Jase Hackman Manhattan, IL
Reuben Lillie Greenville, PA
Joel Ramirez Cicero, IL
Blake Reddick* Bourbonnais, IL
Jasper Taylor Flossmoor, IL
Josh Woods Brunswick, OH

Accompanists: Kate Myatt, Luke Olney
*Choir Officer
ORPHEUS CHOIR

Orpheus Choir, now in its eighth decade of annual performances, represents Olivet in concerts on the university's educational region (Illinois, Indiana, Michigan, and Wisconsin), and has sung at many general assemblies of the Church of the Nazarene.

The choir was founded by Prof. Walter B. Larsen in 1932. Prof. Naomi Larsen, led the choir after her husband's passing in 1957, conducting until 1972. Dr. D. George Dunbar served as conductor of Orpheus from 1972 until retiring in 1999. Appointed conductor of Orpheus Choir in 1999, Dr. Jeff Bell serves as Professor of Music at Olivet, where he earned an undergraduate degree in Music Education in 1981. He also earned the M.Mus. degree from the University of Illinois in 1983, and the Doctor of Arts degree from Ball State University in 1996.

Orpheus Choir has appeared in concerts across the nation, as well as Canada, Mexico, and Israel. It has performed twice at the National Cathedral in Washington, D.C., and three times at the U.S. Air Force Academy in Colorado. Orpheus Choir was selected to sing at two national Music Educators National Conference conventions in California, and has sung at the Illinois Music Education Association convention. The choir also represented Olivet at the annual Praise Gathering in Indianapolis from 1978 to 2005.

The repertoire of this select group of singers includes anthems, hymns, spirituals, and contemporary compositions, representing different styles and periods of choral music.

To learn more about what is offered by Olivet's Music Department visit us at www.musictolivet.edu.

OLIVET NAZARENE UNIVERSITY

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Commencement Concert Audition

6:00 p.m.
Monday, February 2, 2009

Kresge Auditorium and Room 140
Larsen Fine Arts Center
PROGRAM

Invocation

Concerto, Op. 16
Allegro marcato
Brandon Baumann, piano
Dr. Karen Ball, piano

Concerto No. 23 (KV 488)
Adagio
Emily Poling, piano
Dr. Karen Ball, piano

Concerto No. V, Op 73
Rondo
Derek Corcoran, piano
Dr. Karen Ball, piano

INTERMISSION
Five minutes
(Auditions will resume in Larsen Room 140)

Oboe Concerto in A Minor
Allegro
April Becker, oboe
Dr. Karen Ball, piano

Mon coeur s'ouvre à ta voix (from *Samson et Dalila*)
Jenna Dickey, mezzo-soprano
Dr. Jeff Bell, piano

Si può? Si può? (from *Pagliacci*)
Jasper Taylor, baritone
Kate Myatt, piano

Zitta, zitta, non piangete (from *L'ajo nell'imbarazzo*)
Blake Reddick, baritone
Dr. Jeff Bell, piano

Concerto for Trumpet
Allegro
Merrick Robison, trumpet
Kate Myatt, piano

E. Grieg
W.A. Mozart
L. van Beethoven
A. Vivaldi
C. Saint-Saëns
J. Haydn
Son lo spirit che nega (from *Mefistofele*)  
  Jase Hackman, bass  
  Dr. Jeff Bell, piano  
  A. Boito

Trumpet Concerto in E\textsubscript{b}  
  Allegro  
  Rae Marie Donaldson, trumpet  
  Dr. Gerald Anderson, piano  
  J. Hummel

O mio babbino caro (from *Gianni Schicchi*)  
  Allison Thomas, soprano  
  Dr. Gerald Anderson, piano  
  S. Barber

Must the winter come so soon? (from *Vanessa*)  
  Emily Jacobson, mezzo-soprano  
  Dr. Jeff Bell, piano  
  S. Barber

Concert Piece for Bassoon and Strings  
  Brianna Robins, bassoon  
  Dr. Gerald Anderson, piano  
  B. Phillips

Questo amor vergogna mia (from *Edgar*)  
  Reuben Lillie, baritone  
  Dr. Ovid Young, piano  
  G. Puccini

Somehow I never could believe (from *Street Scene*)  
  Ashlie McIntire, soprano  
  Dr. Jeff Bell, piano  
  K. Weill

Hat man nicht auch Gold daneben (from *Fidelio*)  
  Paul Drace, bass-baritone  
  Dr. Jeff Bell, piano  
  L. van Beethoven

Les oiseaux dans la charmille (from *Les Contes de Hoffmann*)  
  Holly Huff, soprano  
  Dr. Gerald Anderson, piano  
  J. Offenbach

Ah si, ben mio, coll’essere (from *Il Trovatore*)  
  Luke Frame, tenor  
  Dr. Jeff Bell, piano  
  G. Verdi

Canzonetta, Op. 9  
  Kristen Erdahl, clarinet  
  Dr. Karen Ball, piano  
  G. Pierne

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Rodgers & Hammerstein’s

OKLAHOMA!

Music by RICHARD RODGERS
Book and Lyrics by OSCAR HAMMERSTEIN II
Based on the play “Green Grow the Lilacs” by Lynn Riggs
Original Dances by Agnes de Mille

*Oklahoma!* is presented through special arrangement with
R & H Theatricals: www.rnhtheatricals.com

As a courtesy to our performers ...
Flash photography is prohibited at all times.
Please silence all cell phones.
We will observe one 10–minute intermission.
from the Director

Oklahoma! is the first musical written by composer Richard Rodgers and librettist Oscar Hammerstein II. The musical is based on Lynn Riggs’ 1931 play, Green Grow the Lilacs.

The original Broadway production opened March 31, 1943. It was a box-office smash and ran for an unprecedented 2,212 performances, later enjoying award-winning revivals, national tours, foreign productions and an Academy Award-winning 1955 film adaptation.

This musical is considered the first truly American musical where all the elements — the storyline, the dances, the songs — are fully integrated into advancing the plot and working toward a unified whole. Never before had a musical achieved this to such effect. In fact, a special Pulitzer Prize was awarded to Richard Rodgers and Oscar Hammerstein II for Oklahoma! in 1944.

Set in Oklahoma Territory outside the town of Claremore in 1906, Oklahoma! is the story of a people on the cusp of great change. In less than a year, the people of this territory would join the union and become a state. It took a special type of people to settle this land. What lie in the not-so distant future was the Dust Bowl, drought, and the Great Depression, where many of these hearty individuals lost everything. But as Aunt Eller states in the play, “Lots of things happen to folks. Sickness, er bein’ pore and hungry even — bein’old and afeard to die. That’s the way it is — cradle to grave. And you can stand it. They’s one way. You gotta be hearty, you got to be. You can’t deserve the sweet and tender in life less’n you’re tough.” This musical celebrates that eternal optimism and essence of the American spirit.

— Jerry Cohagan
Act One

Overture

Scene One: The Front of Laurey’s Farmhouse
    Oh, What a Beautiful Morning
    The Surrey with the Fringe on the Top
    Kansas City
    I Cain’t Say No
    Many a New Day
    It’s a Scandal! It’s a Outrage
    People Will Say We’re in Love
    Curly, Laurey, Aunt Eller, Will, and the Boys
    Ado Annie
    Laurey and the Gals
    Ali Hakim and the Farmers
    Curly and Laurey

Scene Two: The Smokehouse
    Poor Jud is Daid
    Lonely Room
    Curly and Jud
    Jud

Scene Three: A Grove on Laurey’s Farm
    Dream Sequence
    Laurey, Gals, Dream Figures

Intermission

Act Two

Entr’Acte

Scene One: The Skidmore Ranch
    The Farmer and the Cowman
    Farmer Dance
    All Er Nothin’
    People Will Say We’re in Love (reprise)
    Aunt Eller, Carnes, Curly, Will, Ado Annie, Ike, Ensemble
    Entire Company
    Will, Ado Annie, Farmer’s Daughter
    Curly and Laurey

Scene Two: The Front of Laurey’s Farmhouse
    Oklahoma!
    Finale Ultimo
    Curly, Laurey, Aunt Eller, Ike, and Entire Company
    Entire Company
Sarah Yanchick (Aunt Eller) - Sarah is a junior social work major from Plainfield, Ill. While at Olivet, she has performed in Broadway Revue and Messiah and is delighted to take part in this production. Sarah is also a member of Orpheus Choir.

Steve Cargile (Curly) - Steve is a senior from Lancaster, Penn., majoring in mass communication, with concentrations in film and theatre. Oklahoma! marks his sixth mainstage production at ONU. Most recently, he has played the role of Ren in Footloose, Rolfe in The Sound of Music, and the Priest in The Magic Flute. Steve also participates in Orpheus Choir and is a member of the communication honor society, Lambda Pi Eta. “Endless thanks to God and my family.”

Jenna Dickey (Laurey Williams) - Jenna is a junior music education major from Bloomfield Hills, Mich. She was introduced to Oklahoma! at an early age, when her mother would sing a rousing rendition of “Oh, What a Beautiful Morning” to wake her up every day. While a student at ONU, she has appeared in The Magic Flute and West Side Story. Jenna thanks God for her friends, family and professors, who have provided so much wisdom and support.

Blake Reddick (Will Parker) - Blake is a junior music major from Bourbonnais, Ill. He is so excited to be back on stage in this great show! He was last seen at Olivet as Papageno in The Magic Flute.

Kelly Holcomb (Ado Annie) - This is Kelly’s Olivet acting debut. She is a junior, double-majoring in journalism and art. She works as the in-depth editor for the student newspaper The GlimmerGlass and is currently the captain of the marching band’s color guard. She is thrilled to have this opportunity to work with such a talented cast. Ask her out after the show and bring flowers! She likes daisies.
Jasper Taylor (Ali Hakim) - Jasper is elated to appear in his first production at Olivet. As a junior music education major from Flossmoor, Ill., he has found the preparation of this production to be very beneficial. Currently, he is the director of Proclamation Gospel Choir and a member of Orpheus Choir. He would like to express his sincere gratitude to his family and friends for their limitless support, but most of all to his Lord and Savior for His unending love!

Merrick Robison (Jud Fry) - Merrick’s short life has been strewn with many a theatre experience, including his appearances on Kresge’s stage in All I Really Need to Know I Learned in Kindergarten, The Magic Flute and Anatomy of Gray. He hails from Cedar Rapids, Iowa, and is passing too quickly through his sophomore year, majoring in music with a theatre minor. Merrick is also heavily involved in Orpheus Choir and The Olivetians, and plays the trumpet in University Orchestra and Jazz Band.

Allison Thomas (Gertie) - Allison is thrilled to be in her first production at Olivet. She is a freshman music major, concentrating in voice and music education. She enjoyed participating in community theater productions in the Indianapolis area, playing roles such as Cinderella and the Wicked Witch of the West.

Reuben Lillie (Andrew Carnes) - Reuben is a junior music education and music performance (voice) major from Greenville, Penn. He has previously appeared in ONU’s The Magic Flute and West Side Story. Reuben also serves as a member of Concert Singers, Orpheus Choir and the University Orchestra.
Kevin Rader (Cord Elam) - Kevin is a freshman music education major from Roxana, Ill., and in his first production at Olivet. He has been in numerous high school productions, including *Pirates of Penzance* and *Oklahoma!* Kevin is also a member of Orpheus Choir.

Tony Allen (Ike Skidmore) - Tony is a sophomore mass communications major with a film studies concentration and a theatre minor. Tony is returning to the Olivet stage after his performance in *All I Really Need to Know I Learned in Kindergarten.* Since then he has been in a variety of performances that include *Footloose, Four Tickets to Christmas,* ONU's *Broadway Revue* and an independent film entitled *Savannah*.

Jerry Scheller (Slim) - Jerry is a sophomore majoring in art with concentrations in graphic design and illustration. He has recently been involved with *Broadway Revue* and Kankakee Valley Theatre's production of *Footloose.* He is also a member of Olivet's Testament Men's Choir.

Dominic Clark (Cowboy) - Though he has participated in *Broadway Revue* and other performance-related campus events, this is Dominic's first musical with Olivet. A junior psychology major from Chicago's west side, he has dance experience and plans on studying for his MFA in dance performance after graduation. He hails from Forest Park, Ill., and hopes you enjoy the show.

Paul Drace (Farmer) - Paul is a sophomore music education and vocal performance major from Black River Falls, Wis. This is Paul’s first production with Olivet. He is also a member of Orpheus Choir. He is thankful to be on stage with such a talented cast.
Jase Hackman (Farmer) - Jase is a sophomore music major from Manhattan, Ill. He appeared last year in Olivet's production of *The Magic Flute* and has been a part of Broadway Revue for the past two years. He is also a member of Orpheus Choir and other ensembles in the music department.

Jamie Hsu (Farmer) - This is Jamie's first major production with Olivet. As a senior art major hailing from Wilmette, Ill., he has also been in Green Room productions of Broadway Revue and is currently a member of Testament Men's Choir and Proclamation Gospel Choir. He would like to thank God and his parents for everything these past four years, and for all the friends that he's made along the way.

Matt Lyle (Cowboy) - Matt is a senior mechanical engineering major from Kalamazoo, Mich. Matt has been involved with various theatrical groups at Olivet, including 24-hour theater and the improv troupe Spoons for Forks. This is Matt's first production at Olivet.

Luke Mingus (Farmer) - This is Luke's first production with Olivet. Luke is a junior majoring in criminal justice and psychology with minors in music and philosophy. Luke serves as a resident assistant in the Grand Apartments and has participated in Testament Men's Choir, student recitals and Broadway Revue.
Brittany Bailey (Chorus/Dancer) - Brittany is a junior English education major from Oklahoma City, Okla. Brittany has appeared on Olivet's stage in God's Favorite as Sarah Benjamin and Broadway Revue, singing a number from The Drousy Chaperone. Brittany is so thrilled to join yet another amazing cast and crew in this exciting musical. Since she is from the great state of Oklahoma, she will try her hardest to represent the state well!

Elizabeth Borsom (Chorus/Dancer) - Elizabeth is a junior, studying international business. This is her second production at Olivet, but the theater has always been a passion of hers. She has had the privilege of choreographing many songs in Oklahoma! and has loved every minute of it.

Libby Devine (Chorus/Dancer) - Libby is a sophomore biology major with minors in psychology and chemistry from Elgin, Ill. She has been seen on Olivet’s stage in the annual Broadway Revue, Orpheus Variety Show and various Orpheus concerts.

Holly Huff (Chorus/Dancer) – Holly is excited to be in the cast of Oklahoma! She is a music education and vocal performance double major from Greenville Penn. She has been a part of many productions, including Les Misérables, Seussical the Musical, Disney's Beauty and the Beast and Olivet’s The Magic Flute, as The Queen of the Night, Suzanna, Zerlina and Papagena in various opera scenes. She wants to take this time to thank God for all the lessons and opportunities that He is blessing her with and her family for their support.

Emily Jacobson (Chorus/Dancer) - Emily is a senior music education major from Dixon, Ill. She has appeared on the Kresge stage in West Side Story as well as co-directed and appeared in Broadway Revue. She is involved in Orpheus Choir, Concert Singers, MENC (ONU chapter), Handbell Choir and Kappa Delta Pi. She hopes you have as much fun watching the show as the cast and crew have had putting it on.
Cynthia Lopez (Chorus/Dancer) - Cynthia is a sophomore nursing major with a music minor. She greatly enjoys the opportunity to act and contribute to productions. She was in the cast of *The Magic Flute* last spring, and is excited to be involved in the music department at Olivet as a member of Orpheus Choir, Gospel Choir and Handbell Choir. She is not sure what the rest of her years at Olivet and elsewhere will hold for her, but she is very excited to find out.

Ashlie McIntire (Chorus/Dancer) - Ashlie is a junior vocal performance major from Longmont, Colo. This is her third production at Olivet; she appeared in 2007’s *West Side Story* as Maria and 2008’s *The Magic Flute* as Pamina. She is excited and thankful to be a part of such a fabulous cast.

Danielle Patzel (Chorus/Dancer) - Danielle is a freshman music education and psychology major. She has formerly performed on the Olivet stage in Broadway Revue and *Sleepy Hollow* and has acted in multiple plays and musicals in her hometown of Lincoln, Neb.

Caitlin Porter (Chorus/Dancer) - Caitlin is a freshman at Olivet majoring in music with a church concentration. This is her second appearance on the Kresge stage, her first being Broadway Revue. She has been in several high school musicals and plays in her hometown of Elida, Ohio, with the most recent being *Little Shop of Horrors* (Ronette). Caitlin is part of Chrysalis Women’s Choir and, along with singing, she plays guitar and piano.

Jessica Porter (Chorus/Dancer) - Jessica is delighted to perform on the Olivet stage one last time before graduation. Jessica will graduate with a Bachelor of Arts in children’s ministry and looks forward to the opportunities that await her. Her past performances at Olivet include *All I Really Need to Know I Learned in Kindergarten*, *Ten Little Indians*, and Broadway Revue.
Morgan Radzimanowski (Chorus/Dancer) - Morgan is a freshman at ONU and this is her first appearance in an Olivet production. She has danced throughout her life and had the pleasure of choreographing a few of the numbers in this production of Oklahoma!

Laura Schaumburg (Chorus/Dancer) - Laura is a junior majoring in family and consumer science education. This is her third production at Olivet, previously appearing as a dancer in West Side Story and Mozart’s The Magic Flute.

Rachel Straub (Chorus/Dancer) - Rachel is a senior majoring in graphic design with minors in business and interior design. She loves to dance and has been in many musicals as a dancer, including ONU’s past production of West Side Story. Rachel has also participated in Broadway Revue, Ollies Follies, the Annual FACS Fashion Show and is a member of Aurora yearbook and Publicity Council. She is excited to finish her college experience dancing in Oklahoma!
OKLAHOMA!

**Director:** Jerry Cohagan - Jerry is in his seventh year as director of the theatre program at Olivet Nazarene University, and he is thrilled to present this beautiful production with such a talented ensemble of actors. Before joining the faculty, he and his longtime comedy partner, Stephen Hicks, spent 25 years performing original comedy and drama with a Christian perspective throughout the United States. He has authored more than 20 books of sketches and one-act plays and has directed and appeared in more than 40 productions and musicals. A musical he co-authored, *Sweet River County*, is currently on tour with the performance company Mad Dogs & Englishmen. In 2003 he received an honorary Dove Award from the Gospel Music Association for his years of contribution to the arts.

**Music Director and Conductor:** Neal Woodruff - Dr. Woodruff joined the ONU music faculty in 2000. His teaching responsibilities include: University Orchestra, Testament Men's Choir, Concert Singers and Applied Voice/Pedagogy. A former understudy tenor soloist for the Chicago Symphony Orchestra, Dr. Woodruff has performed under conductors such as Sir Georg Solti, Dr. Margaret Hillis, Zubin Metha and James Levine. An active performer, clinician and adjudicator, Dr. Woodruff is active on stage, including performances of the title role in Offenbach's *The Tales of Hoffmann*, Rodolfo (*La Boheme*), Judge Danforth (*The Crucible*) and Mitch (*A Streetcar Named Desire*). Recent appearances include Handel's *Messiah*, Beethoven's Ninth Symphony and *La Traviata*. *Oklahoma!* marks Dr. Woodruff's eighth show at ONU.

**Music Director/Rehearsal Accompanist:** Jeff Bell

**Choreographers:** Elizabeth Borsom, Morgan Radzimanowski

**Set Design/Construction:** Kenneth Delaney, Tory Lee, Dena Reddick

**Backstage Management:** Maria Reynolds, Tim Phillips

**Costuming:** Kenneth Delaney

**Make-up:** Arissa Beck

**Lights and Sound:** Media and Tech
**Concertmaster**
All I Really Need to Know I Learned in Kindergarten
Fall 2007
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SENIOR RECITAL

Holly Huff
soprano

with
Dr. Gerald Anderson
piano

Jessica Brooks
soprano

with
Dr. Karen Ball
piano

7:00 p.m.
Monday, March 2, 2009
Kelley Prayer Chapel

Olivet Nazarene University Department of Music
PROGRAM

Invocation

Martern aller Arten (from Die Entführung aus dem Serail)  W. A. Mozart

Zigeunerleider  J. Brahms

I. He, Zigeuner, greife in die Saiten ein!
II. Hochgetürmte, Rimaflut
III. Wisst ihr, wann mein Kindchen
IV. Lieber Gott, du weisst
V. Brauner Bursche führt zum Tanze
VI. Röslein dreie in der Reihe
VII. Kommt dir manchmal in den Sinn
VIII. Rote Abendwolken

Miss Huff

Ridente la Calma  W. A. Mozart
Deh vieni, non tardar (from Le Nozze di Figaro)  Miss Brooks

Les oiseaux dans la charmille (from Les Contes d'Hoffmann)  J. Offenbach

Miss Huff

Oh Had I Jubal's Lyre! (from Joshua)  G.F. Handel

Miss Brooks

Ah! forse e lui...Sempre libera (from La Traviata)  G. Verdi

Miss Huff

Aurore  G. Fauré
Psyché  È. Paladilhe

Miss Brooks
I Want Magic! (from A Streetcar Named Desire)  
Nuvoletta  
Now have I fed and eaten up a rose  
Solitary Hotel  

Miss Huff

Weep You No More Sad Fountains  
Song of the Blackbird  
Love’s Philosophy  

Miss Brooks

My Funny Valentine (from Babes in Arms)  
I Didn’t Know (from Too Many Girls)  

Miss Huff

Die Mainacht  
Vergebliches Ständchen  

Miss Brooks

Thank you for silencing cell phones and for not using flash photography

Miss Huff presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree with emphasis in Voice Performance. She is the voice student of Dr. Neal Woodruff.

Miss Brooks presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with emphasis in Music Education. She is the voice student of Prof. Martha Dalton.
**NOTES**

**Martern aller Arten**

In Mozarts *Die Entführung aus dem Serail*, Salem demands Konstanza to love him or suffer the consequences. Encouraged by her lover Blondchen, she declares that she will never be unfaithful, through tortures of every kind and even death. She is willing to suffer pain and misery, but if Salem finds pity on her, the heavens will forgive him.

**Translation:**

Tortures of every kind may await me; I laugh at the torment and pain. Nothing will shake my resolve; if I were disloyal to him. Be moved and have pity, spare me! The heaven's blessing shall reward you! But you are unshaken. I accept every pain and grief. Then order, command, bluster, roar and rage. Death will liberate me in the end.

**Zigeunerleider**

This cycle of eight gypsy songs was written by the famed Romantic composer Johannes Brahms, in 1887. The text comes from a collection of poems by the German poet, Hugo Conrat. This set of gypsy love songs is based on traditional Hungarian folk poetry and song traditions. Each song contains a different mood and flavor, depicting the different moods and flavors of love. Love can be a blessing and it can leave a bitter taste in the end.

**Translation:**

I. Ho there, Gypsy, strike the sting, play the song of the faithless maiden! Let the strings weep, lament in sad anxiety, till the warm tears flow down these cheeks.

II. High towering Rima waves how turbid you are! By these banks I lament for you, my sweet! Waves are fleeing, waves are streaming, rushing to the shore, to me: Let me by the Rima banks forever weep for her!

III. Do you know when my little one is, her loveliest? When her sweet mouth teases and laughs and kisses me. little maiden, you are mine, fervently I kiss you. The good Lord created you just for me! Do you know when I like my lover best of all? When he holds me closely enfolded in his arms. Sweetheart, you are mine, fervently I kiss you, the good Lord created you just for me alone!

IV. Dear God, you know how often I regretted the kiss I gave but once to my beloved. My heart commanded me to kiss him. I shall think forever of the first kiss. Dear God, you know how often at dead of night in joy and in sorrow, thought of my dearest one. Love is sweet, though bitter be remorse. My poor heart will remain ever, ever true!

V. The bronzed young fellow leads to the dance his lovely blue-eyed maiden boldly clanking his spurs together. A Czardas melody begins. He caresses and kisses his sweet dove, whirls her, leads her, shouts and springs about; throw three shiny silver guilders on the cymbal to make it ring!

VI. Roses three in a row bloom so red, there’s no law against the lad’s visiting his girl! Oh, good Lord, if that too were forbidden, this beautiful wide world would have perished long ago, to remain single would be a sin! The loveliest city in Alfod is Ketshkemt: There abide so many maidens sweet and nice.
Friends, go there to choose a little bride; ask for her in marriage and then establish your home; then empty cups of joy!

VII. Do you sometimes recall, my sweet love, when you spoke to me with solemn oath? Deceive me not, leave me not, you know not how dear you are to me! Do love me as I love you. Then God's grace will descend upon you!

VIII. Red clouds of evening move across the firmament, longing for you, my sweet, my heart is afire. The heavens shine in glowing splendor, and I dreamt only of that sweet love of mine.

**Ridente la Calma**

While this arrangement of Ridente is the work of Mozart, a friend of Mozart, Czech opera composer Josef Mysliveček, originally composed the melody. Mozart composed Ridente using a new text.

**Translation:**

May calm joy awaken my quiet, peaceful spirit, nor let there remain anger or fear here.

**Deh vieni non tardar**

This aria of love and deception from *Le Nozze di Figaro* (The Marriage of Figaro) is the declaration of love that Susanna, maid to the Countess and fiancé to Figaro, sings into the night sky. She is disguised as the Countess as a trick. As a result of her plan with the Countess and her song, nearly every character becomes confused.

**Translation:**

The moment has finally arrived that I will enjoy without uneasiness in the arms of my idol. Timid fears leave my breast, do not come to disturb my delight. Oh, how it seems that the amorous fire, the pleasantness of the place, the Earth, and the sky respond as the night assists my deceptions! Ah come, do not delay. Oh beautiful joy, come where love summons you for pleasure, while the moon does not yet shine in the sky. While it is still dark, and the world is still. Here murmurs the brook, here plays the breeze that with the sweet whisper, the heart restores. Here smile the little flowers, and the grass is fresh, the pleasures of love entice everything here. Come, my darling, among these trees hidden. Come, come! I wish to crown your forehead with roses.

**Les oiseaux dans la charmille**

In Jacques Offenbach's, *Les Contes d'Hoffmann*, Spalanzani, the inventor, winds up Olympia, the doll, to sing for his guests. Olympia sings about the birds and how they sing of a young girl of love. All the while, Hoffmann, falls deeply in love her, not knowing that she is just a doll.

**Translation:**

The birds in the hedges, the star of daylight in the sky, everything speaks to a young girl of love! Ah! This is the sweet song, the song of Olympia! Everything that sings and sounds and sighs, in its turn, moves her heart, which trembles with love! Ah! This is the darling song, the song of Olympia! Ah!
Oh Had I Jubal’s Lyre!
Handel is known for his oratorios, the most famous of which is *Messiah*. Jubal’s Lyre is from another of Handel’s oratorios, *Joshua*.

Ah! forse e lui...Sempre libera
In Giuseppe Verdi’s famous opera, *La Traviata*, the beautiful and wealthy cortisone, Violetta Valery, is musing over the offer of Alfredo’s love for her and if he is her true love. Then she decides not to worry about her problems, but instead declares to live a life only for pleasure and freedom. However, the haunting idea of true love looms through her thoughts in the end.

**Translation:**
I feel so strange! I feel so strange! His words are carved in my heart. Would a serious love be fatal to me? What is the solution for my troubled soul? No man has yet stirred love in me. Oh, I've never known such joy, to be loved and loving! Should I reject it now for all the empty follies in my life? Perhaps he will rid me of my unhappiness, and bring joy to my tormented soul! He is modest, forthright and honorable, and has stirred my emotions by awakening love. It is a love that throbs like the entire universe, bringing mysterious pain and ecstasy to my heart. When I was a child, I had gentle visions of the man in my future, whose beauty and wonder was divine. I felt love throbbing like the entire universe, bringing mysterious pain and ecstasy to my heart! What nonsense! This folly is a mad illusion! I’m an unfortunate, lonely woman, abandoned in this populous desert called Paris. What more can I hope for? What must I do? Just seek pleasure and perish in this turmoil I must always be free to enjoy the pleasures of life. I want to glide through my life on the path of pleasure. Whether day or night I aspire to happiness and toward new joys, always flying on the wings of my desire. Free and aimless I must flutter; from pleasure to pleasure, skimming the surface of life’s primrose path. As each day dawns, as each day dies, gaily I turn to new delights that make my spirit soar.

Aurore
Fauré, son of an aristocratic father, and the youngest of six children, studied music at Ecole Niedermeyer, a music school in France. During his eleven years there, he studied piano under Saint-Saëns. Through Saint-Saëns’s teaching, Fauré won school awards in composition, fugue and counterpoint, solfège, harmony, and piano. He is considered to have been the most accomplished composer of his time in France.

**Translation:**
From the gardens of night, the stars take flight, golden bees are drawn toward an invisible honey, and the dawn, in the distance, spreads the brilliance of its canvas, and waves with threads of silver the blue cloak of the sky. From the garden of my heart, intoxicated by a lulling dream, my desires fly away with the coming of the morning, like a swift swarm of bees toward the coppery horizon, beckoned by a plaintive song, ever present and distant. They fly to your feet, stars chased from the clouds, exiled from the golden sky where your beauty reigns supreme, and treading uncharted paths to find you, they mingle their fading light with the dawning day.
Psyché
Paladilhe studied composition, piano, and organ as a young child. He quickly became known as a child prodigy and attended the Paris Conservatoire at the young age of nine. He was a skilled orchestrator, gaining fame for his Opera-Comique.

Translation:
I am jealous, Psyché, of all nature! The rays of the sun kiss you far too often. Your locks too often allow the wind to caress them. When the wind blows your hair, I am jealous of it! Even the air you breathe passes over you lips with too much pleasure. Your garment touches you too closely. And whenever you sigh, I do not know what grips me with fear; perhaps that of all your sighs, one may escape me.

I want Magic!
In Andre Previn’s, A Street Car named Desire, Blanch du Bois, a Mississippi school teacher, quits her job after having relations with a student. A wealthy southern belle, moves in with her sister after her resent misfortunes. Trying not to expose her past of being a call girl, a failed marriage, aging, and losing the family’s plantation, she explains to Mitch that she doesn’t want realism, she wants magic!

Nuvoletta
In this text from Finnegan’s Wake, Samuel Barber turns James Joyce’s word play into music play. First by having a recurring theme for a merry-go-round effect, the use of the “Trisan” progression in Tristis, Tristior, Tristisimus, and the use of intervals in first by ones and two, then threes and four resembling drops of rain. The song depicts the water cycle, which Nuvoletta contemplates to return to the Earth as rain and start the cycle again.

Now have I fed and eaten up a rose
This is a personal and rare translation by James Joyce of the poet Gottfried Keller, the greatest German-Swiss short story writer of realism during the late 19th century. This poem speaks of the reality of death, where we return to the earth to decompose and our only hope is to pray to God to deliver us.

Solitary Hotel
This text comes from James Joyce’s Ulysses, where Stephan constructed a scene for his friend Benjamin. Benjamin reconstructed this scene in his mind as his father’s suicide. Coincidence or intuition?

Weep You No More Sad Fountains
Roger Quilter, a well-known English composer, came from a wealthy family. While a student of piano in Germany, he gained fame for his song compositions, mostly from the early 1900s until the 1930s. During the 1930s, he used money made from his work to help Jews flee from Austria.
**Song of the Blackbird**
Quilter's fondness for the piano is apparent in this set of his compositions, particularly in Song of the Blackbird. The vocal melody tells the story of the blackbird, while the piano is representative of the bird's call.

**Die Mainacht**
Johannes Brahms was a dedicated composer and was frequently influenced by his love of poetry. Many of his 190 solo *Lieder* texts are taken directly from poems. A prime example of this is Die Mainacht, a setting of an Asclepiadean ode by Hölty.

**Translation:**
Grieving for my lost love, I walk in a garden at night. The cooing of happy doves reminds me how great is my loss and brings me to tears.

**Vergebliches Ständchen**
This "dialogue" song tells an entertaining story. A young man is trying to convince his love to open her door to him, even though it is late. When the two parts are sung as a solo, it is as if a young woman is regaling the story to her friends:

**Translation:**
He: Good evening! I come out of my love for you, open the door!
She: I will not let you in, my mother gave me good advice. If I let you in, you will be done with me.
He: It is so cold outside; my love might be freezing away. Open the door!
She: If cold burns out your love, then let it! Good night!
SENIOR RECITAL

Sherry Anthony
alto
with
Kavin Sampson
piano

JUNIOR RECITAL

Brittany Harris
horn
with
Dr. Gerald Anderson
piano

7:00 p.m.
Tuesday, March 3, 2009
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Cangió d’aspetto (from Admeto)
Mrs. Anthony

Villanelle
Miss Harris

Toujours by G. Fauré
L’amour est un oiseau rebelle (Habanera from Carmen)
Mrs. Anthony

Concerto No. 1 for Horn
Allegro
Allegro
Miss Harris

Mother Goose and Co.
A Girl in the Army
Elsie Marley
Mrs. Mason’s Basin
Betty Botter’s Batter
Mrs. Anthony

Nocturno
Miss Harris

Liebst du um Schönheit
Um Mitternacht
Mrs. Anthony

Sonata for Horn, Trumpet, and Trombone
Allegro moderato; Grazioso
Andante; Très Lent
Rondeau; Animé
Miss Harris
Merrick Robison, trumpet ♦ Blake Reddick, trombone

The Twenty-Third Psalm
Mrs. Anthony

G. F. Handel
P. Dukas
G. Bizet
W.A. Mozart
E. Borishansky
G. Mahler
F. Poulenc
A. H. Malotte
L'amour est un oiseau rebelle (Habanera from Carmen)

Carmen is a passionate gypsy, fickle and quick to love, yet quick to tire. In the opening scene of the opera, Carmen sings of the unpredictability of love while attempting to attract the attention of the officer Don José.

**Translation:**

Love is a rebellious bird that nobody can tame, and you call him quite in vain if it suits him not to come. Nothing helps, neither threat nor prayer. One man talks well, the other keeps silent; it’s the other one that I prefer. He’s silent, but I like his looks. Love! Love is a Bohemian’s child, it has never, ever, recognized the law; if you love me not, then I love you; if I love you, you’d best beware! The bird you thought you had caught beat its wings and flew away. . .love stays away, you wait and wait; when least expected, there it is! All around you, swift, swift, it comes, goes, then it returns. . .you think you hold it fast, it flees. You think you’re free, it holds you fast.

**Concerto No. 1**

Mozart's Concerto No. 1 is actually his last of four horn concertos. It was written for a close family friend, Joseph Leutgeb, as a way for Mr. Leutgeb to earn some money in a time of financial need. This concerto is the only work that has two movements, as it lacks a slow middle movement.

**Mother Goose and Co.**

Elliot Borishansky was a professor of music at Denison University in Ohio until his retirement in 2000. While not a well-known composer, he certainly deserves recognition for his exceptional works including this remarkable interpretation of nursery rhymes.

**Nocturno**

Born in Bavaria, Franz Strauss had begun his musical career by the age of 7, his primary instrument being horn. In 1847 he joined the Bavarian court orchestra as principal horn, a position he held until his retirement in 1889. Franz Strauss also served as a professor at the Academy of Music in Munich from 1871 until 1896. As a teacher, Strauss emphasized tone quality above all else. “Only by sustaining tones and by interval studies can you achieve a noble tone,” was one of his favorite lessons to teach.
Nocturno is one of his most famous works for horn. From each quiet flowing phrase, to the majestic climax, his concern for tone quality is evident throughout the piece.

**Liebst du um Schönheit**

**Um Mitternacht**

Mahler is probably best known for his intense, dynamic songs and symphonies. However, these two pieces, both taken from the poems of Friedrich Rückert, display the intimate, emotional side of Mahler. *Leibst du um Schönheit* was composed as a love song for Mahler’s wife, Alma. *Um Mitternacht* captures the struggle of one searching for the answers to life’s sorrows, finding none except in God.

**Translation:**

**Liebst du um Schönheit Translation:**

If you love for beauty, oh do not love me! Love the sun, adorned by golden hair! If you love for youth, oh do not love me! Love the spring, it is young every year! If you love for treasures, oh do not love me! Love the mermaid, she has many shimmering pearls! If you love for love, oh yes, then love me! Love me always, I love you forever, forever!

**Um Mitternacht**

At midnight I have been awake and I looked up at the sky; no star amid the swarm of stars has smiled at me at midnight. At midnight I have sent my thoughts out into dark confines. At midnight. No shining thought has brought me consolation at midnight. At midnight I took account of the beats of my heart; a single pulse of sorrow was aflame at midnight. At midnight I fought the battle, of humanity, of your suffering; I could not bring it to an end within my power at midnight. At midnight I have given the power into Your hands; Lord! Lord over life and death, You are standing on guard at midnight!

**Sonata**

Poulenc’s compositions are said to be a return to the styles of the past. Many critics call Poulenc’s works “18th Century music with wrong notes.” These “wrong notes” were instead carefully chosen to create witty themes filled with dissonances that were a new sound to the audience. Written in 1922, this Sonata is very much a satirical character piece, and contains many extreme articulations and dynamics that give the piece a spicy flair.
Cangio d’aspetto
Admeto, the king of Thessaly, is mortally ill. The god Apollo will only spare him if another life is sacrificed in his place. Here, Admeto is healed and singing of his bliss, unaware that the life sacrificed for his own is that of his wife Alceste.

**Translation:**
Cruel destiny has changed its aspect and in my breast is reborn complete happiness. I no longer feel pain and suffering, now that my heart has turned to joy.

Villanelle
Dukas wrote Villanelle for a contest at the Paris Conservatory in 1906. It is a very demanding piece that displays many techniques of the horn. The opening section is to be played on the natural horn, or without valves. This is the predecessor to the modern horn, and is played using the overtone series and hand stopping to create different pitches. The piece then moves away from the natural horn into a fast section that uses the techniques of the modern valved horn, echo horn, and muted horn. The final section creates a dramatic finish.

Toujours
The song-cycle *Poeme d’un jour* (Poem of a day) depicts an entire cycle of a disappointed love—delirious idealization, romantic despair, and finally indifference—all supposedly experienced within twenty-four hours. The second of the three songs, Toujours (Always), is the only one in a minor key and represents the near-breathless outburst of one who has been scorned.

**Translation:**
You ask me to be silent, to flee far from you forever, and depart in solitude without remembering the one I loved! Rather ask the stars to fall into the infinite, the night to lose its veils, the day to lose its brightness! Ask the boundless ocean to drain its vast waves, and when the winds rage in madness, to still their mournful cries! But do not believe that my soul will free itself from its bitter sorrows, and cast off its fire, as spring casts off its flowers.
The Twenty-Third Psalm
Malotte composed a number of film scores in his lifetime, including many for Disney animation. However, he is best remembered for his setting of The Lord’s Prayer. Malotte once again captures the beauty of sacred words in his setting of The Twenty-Third Psalm.

Mrs. Anthony presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree with emphasis in Music. She is the voice student of Dr. Jeff Bell.

Miss Harris presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with emphasis in Music Performance. She is the horn student of Prof. Margaret Tung.

Thank you for silencing cell phones and for not using flash photography
SENIOR RECITAL

Kelsi Jones
piano

David Mohr
guitar

7:00 p.m.
Tuesday, March 17, 2009

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Etude no. 9
Allegro a la Sor
No. 4 Op 31. No. 17

Mr. Mohr

A. Shearer
L. I. Gall
F. Sor

Prelude from Suite Bergamasque

Miss Jones

C. Debussy

Spanish Dance
Romanza

Mr. Mohr

C. Sanz
anonymous

Rondo in D Major, KV485

Miss Jones

W. A. Mozart

Sonatina

Mr. Mohr

M. Clementi

with Patrick Cole, guitar

Berceuse, Op. 57 in $D^b$ Major

Miss Jones

F. Chopin

Misty

Anthroplogy

Mr. Mohr

E. Garner/arr. D. Mohr
C. Parker/arr. D. Mohr

Preludes

I. Allegro Scherzando
II. Lento, nello stile di un Chorale

Miss Jones

My Favorite Things
(from The Sound of Music)

Mr. Mohr

R. Rodgers/arr. D. Mohr

Fantasiestücke, Op. 12

Aufschwung

Miss Jones

R. Schumann
Suite Bergamasque, Prelude

Debussy (1862-1918) refused to be tied to the rules of form and harmony set in place by his predecessors. Instead, he composed from a new approach, adding different pianistic techniques and harmonic color to his music. Debussy’s first piece, written with strong indications of his individualism, was the Suite Bergamasque (1890-1905). Though this work contains four pieces, they are not united like former suites. Rather, the Prelude is clever and is independent from what is to come. The Menuet, Passapied, and well-loved Clair de Lune complete this treasured Suite Bergamesque.

Rondo in D Major

A rondo is as known for having an ABA form as Mozart is known for having been a prodigy. Though Wolfgang Amadeus Mozart (1756-1792) lived in the Classical period and wrote in classical form, his great expression and clever extensions foreshadowed Romanticism. In particular, his Rondo in D Major displays a charming theme that reappears many times; each time it is varied in its octave, key, or ornaments.

Berceuse Op. 57 No. 1

Written in 1843 and published in 1845, this soothing piece was written for a king. Upon his request, Chopin wrote this Berceuse in order to help the king fall asleep at night. Chopin (1810-1849) wrote almost exclusively for piano, and in that field he was a genius. Many of his works rank as living masterpieces of tonal art. His music has a distinct personal element that makes it charming, idolized, and frequently performed.

Misty

Misty is an extremely well known tune among fans of jazz standards. Originally written by Errol Garner, it has a beautiful melody that takes on a personality all its own. In this arrangement, the piece is played rubato, which is a musical technique that allows the performer to alter the flow of the rhythm and stretch time according to preference. Being a jazz work, improvisations are added to the actual melody to create a spontaneous performance that would be difficult to duplicate.

Anthropology

The composer of this jazz standard is Charlie Parker, a professional sax player who, along with trumpeter Dizzy Gillespie, started a trend in jazz music to play very fast, rhythmic lines over up-tempo swing music. This style was eventually given the title be-bop. The challenges of bop are
very apparent in the pure speed that is sustained through the musical lines. Also, on solo guitar creativity is needed to create the feeling of a consistent beat, even in the absence of a rhythm section.

Preludes
Kennan’s Three Piano Preludes are contemporary in their dissonant harmonies, pianistic techniques, and wide variety of texture. They are a reflection of Kennan’s passion and inventiveness. Kennan (1913-2003) was born in Milwaukee, Wisconsin and later became an author, music educator, professor of music theory, composition, and internationally known composer. His primary instrument was the saxophone. However, he composed a variety of music for orchestra, chamber ensembles, choral groups and soloists.

Fantasiestücke op.12 Aufschwung
Schumann (1810-1856) personifies the Romantic artist of the early nineteenth century. His best keyboard works are tone paintings, mood pictures, and psychological delineations. Schumann’s piano works breathe intimacy, sentimentality, and subjectivity. The German title, Aufschwung, means “soaring.” Its opening motive demands attention and reappears throughout the piece improvised slightly each time. All eight of his pieces in Op. 12 are contrasting in mood, impressionistic, and inspirational. The appropriate title, Fantasiestücke, translates simply as Fantasy Pieces.

My Favorite Things
From the musical The Sound of Music, this tune has been adapted through the years to many styles. It has gained the status of a standard in the world of jazz. This arrangement, however, is not intended to be a jazz piece. It will be played on acoustic guitar, which offers a more percussive and less sustaining nature than a jazz guitar. It will also have the style traits of more contemporary popular music.

Thank you for silencing cell phones and for not using flash photography

Miss Jones presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music. She is the piano student of Dr. Karen Ball.

Mr. Mohr presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree in Music. He is the guitar student of Prof. Freddie Franken.
SENIOR RECITAL

Emily Jacobson  
mezzo-soprano  
with  
Kate Myatt, piano  
Dr. Jeff Bell, piano

April Becker  
oboe  
with  
Dr. Karen Ball, piano

7:00 p.m.  
Thursday, March 19, 2009

Kresge Auditorium  
Larsen Fine Arts Center
PROGRAM

Invocation

Vergebliches Ständchen
Liebst du um Schönheit
Vieille Chanson
Les Cloches

Miss Jacobson

Concerto in A Minor
I. Allegro
II. Larghetto
III. Allegro

Miss Becker

In uomini, in soldati (from Cosi Fan Tutte)
Must the winter come so soon? (from Vanessa)

Miss Jacobson

Sonata for Oboe and Piano
I. Elegie
II. Scherzo
III. Deploration

Miss Becker

La donna ch’e amante (from Le Gelosie Fortunate)
La, ra, la (from La Grotta di Trofonio)

Miss Jacobson

Concerto for Oboe and Strings
I. Introduzione
II. Allegro
III. Siciliana
IV. Allegro giusto

Miss Becker

Quia respexit (from Magnificat)

Miss Jacobson and Miss Becker

La Bonne Cuisine: Four Recipes
I. Plum Pudding
II. Ox-tails
III. Tavouk Gueunksis
IV. Rabbit at Top Speed

Miss Jacobson

Thank you for silencing cell phones and for not using flash photography.
Vergebliches Ständchen
This clever song became a quick favorite of Brahms’s audiences. Describing an exchange between a young woman and her suitor, the lighthearted melody and accompaniment give way to a minor tonality in the third verse as the suitor complains about the cold. However, this does not change the girl’s mind as she then bids her suitor, “Good night.”

Translation:
He: Good evening, my treasure, good evening, my dear!
I come out of love for you, oh, open the door for me!
She: My door is locked; I will not let you in. Mother advises me wisely,
That if you were let in, it would be over for me!
He: The night is so cold, so icy the wind, my heart will freeze to death, my love will go out, open for me, my dear!
She: If your love will go out, just let it go out! If it keeps going out, go home to bed, to rest. Good night, young man!

Liebst du um Schönheit
Composed for his wife, Alma, just after they were married in August, 1902, Mahler used the natural flow of Friedrich Rückert’s poetry to guide the rhythms and stresses within the music. Out of Mahler’s mature works, this is his only conventional love song.

Translation:
If you love for beauty, then do not love me! Love the sun, with its golden hair! If you love for youth, then do not love me! Love the spring, which is young every year! If you love for treasure, then do not love me! Love the mermaid, who has many shining pearls! If you love for love, oh yes, then love me! Love me always, as I will always love you!

Vieille Chanson
Bizet was born into a musical family that helped develop his skills as a pianist and composer. His career was short lived, as he died at age 36, just after the opening of his most famous opera, Carmen. In this art song, Bizet tells the story of Myrtil who has caught a bird for his love, Lucette. Although Myrtil has the best intentions, the bird has a mate of its own and escapes the love-struck Myrtil’s grasp. All seems lost until Lucette appears in the wood.

Translation:
The loving Myrtil has caught the dainty warbler; You, my lovely bird, he told him, are meant to be a present for my shepherdess. If I offer you for a present, she will show her gratitude with kisses. If my Lucette gives me two for a bunch, it will be ten for sure for the warbler. The warbler however had his mate in the valley; as soon as possible it wriggled free and dashed away on clapping wings. Oh! Thought the despairing shepherd, no more kisses from my Lucette! All my hopes flew away on the wings of the warbler! Sadly Myrtil returned to the woods, mourning his loss. But there, be it mere luck, be it destiny, was his Lucette. Aware of his good intentions she left her hideaway and said: rest assured, Myrtil, rest assured. Oh, you only lost the warbler.

Les Cloches
This song is just one example of the way that Debussy used music to create pictures in the listener’s mind. Les Cloches (the bells) can be heard throughout the accompaniment as the soloist describes the bells heard tolling from a distant tower. Debussy’s descriptive music gives the vocalist the means to bring the listener into a daydream of years gone by.

Translation:
The leaves opened on the edge of the branches delicately. The bells tolled, light and free, in the clear sky. Rhythmically and fervently, like an antiphon, this far-away call reminded me of the Christian whiteness of altar flowers. These bells spoke of happy years, and in the large forest they seemed to revive the withered leaves of days gone by.
In uomini, in soldati
Despina, a housemaid, finds her mistress, Dorabella, distraught over the thought of her fiancé, Ferrando, going off on duty. Despina then begins to describe that a woman cannot expect a man, especially a soldier, to be faithful, and the girls should entertain themselves while they are away and enjoy other men's company.

Translation:
In men? In soldiers you hope for fidelity? For Pete's sake, don't let anyone hear you! They're all made of the same dough. Windblown branches, changeable breezes have more stability than men! False tears, suspicious glances, deceiving voices, lying vices are the foremost of their qualities!
They only love us when it suits their delight, then they disparage us and deny us affection, it's useless to ask their pity! Let's pay them back in their own coin, this accursed, indiscreet race. Let's love for our convenience and vanity!

Must the winter come so soon?
Vanessa opens by introducing the audience to a middle-aged Vanessa and her young niece Erika. In a question to Vanessa, Erika asks why the winter must come so soon and last so long. She describes the dreary spell winter seems to cast on the castle where they live.

La donna ch'e amante
Anfossi's career seemed to be greatly overshadowed by Mozart. However, it is known that both composers collaborated with each other on a variety of works. Anfossi's Le Gelosie Fortunate is one of them, as Mozart supplied an aria for the opera's use.

Translation:
The woman had a love but complained and sighed in delirious languish because of what she had lost. But then her hope and sweet appearance were revived by her love.

La, ra, la
Salieri is yet another contemporary of Mozart. La Grotta di Trofonio is reminiscent of Mozart's Cosi Fan Tutte. Efelia, a somewhat serious young lady, has fallen in love with a philosopher while her sister Dori has fallen in love with a more playful suitor. However, the plans go awry as the magician, Trofonio, begins to change the characteristics of both the suitors and daughters.

Translation:
What a joking philosopher in a miserable cave. Always in grand meditation he is being misguided. What a sad dwelling for that dreadful mask. It is a well-matched housing, but for me certainly not.

Quia Respexit
The major choral work Magnificat was written in 1723 for Christmas Vespers in Leipzig. Later Bach removed the Christmas-specific texts making it suitable for performances year-round. This text may be found as part of Mary's song in the Gospel of Luke.

Translation:
For He has regarded the lowly state of his handmaiden; For behold! From henceforth [they] will say that I am blessed.

La Bonne Cuisine
This is just one set of songs Bernstein wrote for Jennie Tourel. These four tongue-in-cheek songs are actual recipes for French dishes found in a cookbook by Émile Dumont. Bon Appétit!

Miss Jacobson presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music Education. She is the student of Dr. Neal Woodruff. Miss Becker presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music Performance. She is the student of Prof. Julie Schmalzbauer.
SENIOR RECITAL

Andrew Biggs
piano

with

Dr. Gerald Anderson, piano

7:00 p.m.
Friday, March 20, 2009

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Sonata No. 84 in D Major
A. Soler

Sonata No. 18 in E♭ major, Op. 31, No. 3
L. van Beethoven
Allegro
Allegretto vivace
Moderato e grazioso
Presto con fuoco

Intermission

Concerto No. 2 in B♭ Major, Op. 83
J. Brahms
Allegro appassionato
with Dr. Gerald Anderson, piano

Ballade No. 1 in G minor, Op. 23
F. Chopin

Thank you for silencing cell phones and for not using flash photography.
NOTES

Sonata No. 84 in D major
A contemporary of Scarlatti, Antonio Soler was a Spanish composer whose works span the late Baroque and early Classical music eras. He is best known for his keyboard sonatas. His music is an important contribution to the harpsichord, fortepiano, and organ repertoire. Soler took Holy Orders at the age of 23 and his routine was a simple one for the next 31 years. His 20 hour days were filled with prayer, contemplation and farming - a simple and unadorned life. Yet, in these austere surroundings, Soler managed to produce more than 500 musical works. Amongst these were around 150 keyboard sonatas, many believed to have been written as sheet music for his pupil, the Infante don Gabriel, a son of King Carlos III of Spain. This work would have been originally intended for harpsichord.

Sonata No. 18 in E♭ Major
This work dates from 1802. A playful jocularity is maintained throughout the piece, earning it the occasional nickname of The Hunt, although like many of Beethoven's early works, the 'jocular' style can be heard as a facade, concealing profound ideas and depths of emotion. The sonata has four movements and the form of the sonata is unusual because it does not have a slow movement. It is instead replaced with a scherzo and followed by a minuet, before launching into the spirited finale.

Allegro: Beethoven's progressive harmonic language is apparent from the very first chord of the piece - ii 6/5, the stability of a tonic chord in root position delayed until bar 7. The expressive harmonic color, coupled with the changes of tempi in the introduction, creates an evocative opening, reminiscent of the improvisatory style of C.P.E. Bach’s piano sonatas. This opening cell is repeated extensively throughout the movement - at the start of the development, in the recapitulation, and also during the coda. The codetta explores this opening chord in a minor variation, even appearing in bar 36 in the exact spacing (albeit with different spelling) of the 'Tristan Chord' written by Richard Wagner some 55 years later.

Allegretto vivace: This scherzo is different from regular scherzi, as it is written in 2/4 time as opposed to 3/4, and because it is in sonata form. However, it still contains many characteristics of a scherzo, including unexpected pauses and a playful nature. The theme is in the right hand while the left-hand contains staccato accompaniment.

Moderato e grazioso: It is surprisingly the most serious of the minuet movements, with a sweet and tender nature presented in the piece, with
both the minuet and the trio in E flat major.

**Presto confuoco:** The last movement is a very vigorous and rolling piece, suspended by continuous, rollicking eighth notes in the bass.

**Concerto No. 2 in B♭ Major**

*Allegro Appassionato*

The premiere of this concerto was given in Budapest on November 9, 1881, with Brahms as the soloist, and was an immediate and great success. He proceeded to perform the piece in many cities across Europe. This tumultuous scherzo is in the key of D minor and in ternary form. The piano opens the work with a grand entrance and is quickly joined by the orchestra. Upon the return of that theme the orchestra and piano will switch parts which provides for a familiar but different sound than the opening idea.

**Ballade No. 1 in G minor**

This piece was composed in 1835-36 during Chopin's early days in Paris and is dedicated to "Monsieur le Baron de Stockhausen," Hanoverian ambassador to France. Chopin cited the poet Adam Mickiewicz as an influence for his ballades although the exact inspiration for each piece is not clear. The music is built on two main themes, the first introduced in bar 7 after the short introduction, and the second in bar 69. Both themes return in different guises. The piece is in compound duple time except for the short introduction and the coda. The piece is technically demanding, requiring complex fingering, wide chords, octaves, extremely fast passage work, and even a section of chromatic octaves near the end. Its complex structure combines ideas from sonata and variation forms. The drama of the piece is extremely intense and palpable.

---

Mr. Biggs presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree in Music Performance. He is the piano student of Dr. Gerald Anderson.
HARP STUDIO RECITAL

featuring

Harp Students of Prof. Charles Lynch

7:00 p.m.
Tuesday, March 24, 2009
Kelley Prayer Chapel

Olivet Nazarene University  Department of Music
PROGRAM

Invocation

Prelude in C
Cambria Thomas
J.S. Bach/Paret

Siciliana
Lauren Edwards
O. Respighi/Thomson

Fire Dance (from *Petite Suite*)
Christiana Underdown
D. Watkins

Spanish Dance No. 2: Orientale
Danielle Urfer
E. Granados

Toccata (Sabre Dance)
Rachel Fisher
S. McDonald
Harvest at La Crau

The Blue Fish*

Mountain Excursion*

Rhino Suite for multiple harps
  Dirty Rhino
  Sudsy Rhino
  Rhino Daydream
  Sleepy Rhino

O'Carolan's Concerto

ONU Harp Ensemble
Lauren Edwards, Rachel Fisher, Cambria Thomas,
  Christiana Underdown, Danielle Urfer

* Tonight's performance is the world premiere of this piece

Thank you for turning off cellular phones and for not using flash photography.
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Orpheus Choir
A Ministry in Music

Dr. Jeff Bell, conductor

Spring Tour
2009

Grand Rapids, MI
Port Huron, MI
Detroit, MI
Huntington, IN

Olivet Nazarene University ♩ Department of Music
PROGRAM SELECTED FROM:

A Mighty Fortress is Our God  Luther; arr. Mueller
Alma Mater  B. Carmony
No Night There  D. Rasbach
All That Hath Life & Breath  R. Clausen
The Lord Bless You and Keep You  P. Lutkin
The Star Spangled Banner  arr. R. Mc'Kelvy
Sigalagala  S. Otieno
Praise the Name of God with a Song  A. Koepke
Praise and Honor and Wisdom and Thanks  G. Wagner
Hark, I Hear the Harps Eternal  arr. A. Parker
The Mind of Christ  M. Hayes
Abide With Me  arr. J. Rouse
How Deep the Father's Love  arr. J. Bell
Witness  arr. J. Halloran
My Soul's Been Anchored In the Lord  arr. M. Hogan
The Lord's Prayer  R. Clausen
Lord God, You Have Called Your Servants  J. McDermid

✦✦✦✦✦
PERSONNEL

**Soprano**
- Andrea Anderson  Richland Center, WI
- Mallory Boracci  Seafood, NY
- Jessica Brooks  Kouts, IN
- Julie Brooks  Kouts, IN
- Laura Bruns  Watseka, IL
- Lindsay Close*  Flushing, MI
- Jenna Dickey  Bloomfield Hills, MI
- Stephanie Fleschner  Terre Haute, IN
- Holly Huff*  Greenville, PA
- Emily Jacobson*  Dixon, IL
- Rebecca Lankford  Midlothian, VA
- Laura McCall  New Lenox, IL
- Ashlie McIntire*  Longmont, CO
- Andrea Peters  Gibson City, IL
- Megan Ralston  New Albany, IN
- Allison Thomas  Greenfield, IN
- Heather Willoughby  Elkhart, IN
- Sarah Yanchick  Joliet, IL

**Alto**
- Sherry Anthony  Kankakee, IL
- Elizabeth Bernhardt  Green Bay, WI
- Amanda Cook  Aurora, IL
- Laura DeMerrill  Portage, MI
- Libby Devine  Elgin, IL
- Laura Fleschner  Terre Haute, IN
- Cindy Jackson  Herscher, IL
- Stephanie Johnson  Madison, WI
- Cynthia Lopez  Wood Dale, IL
- Jennifer Matthews*  Hazel Crest, IL
- Nicole Miller  Ortonville, MI
- Kate Myatt  Dublin, OH
- Emily Poling  Lancaster, OH
- Megan Reed  Huntington, IN
- Anna Smit  Byron Center, MI
- Chelsea Winn  Kewanee, IL

**Tenor**
- Justin Alger  Bourbonnais, IL
- Tyler Dossett  Danville, IL
- Cameron Dunlop  Huntington, IN
- Luke Frame*  Williamsburg, IN
- Jonathan Mikhail  Joplin, MO
- Ben Moore  Boston, MA
- Luke Olney  Bourbonnais, IL
- Derek Phillips*  Casey, IL
- Kevin Rader  Roxana, IL
- Merrick Robison  Marion, IA
- Brad Sytsma  Grand Rapids, MI
- Nate Waller  Oblong, IL
- Danny Quanstrom  Bourbonnais, IL

**Bass**
- Drew Benson  Bourbonnais, IL
- Zach Bohannon*  Lebanon, OH
- Jake Boss  Tinley Park, IL
- Steve Cargile  Lancaster, PA
- Caleb Chastain  Pendleton, IN
- Paul Drace  Black River Falls, WI
- Jase Hackman  Manhattan, IL
- Reuben Lillie  Greenville, PA
- Joel Ramirez  Cicero, IL
- Blake Reddick*  Bourbonnais, IL
- Jasper Taylor  Flossmoor, IL
- Josh Woods  Brunswick, OH

Accompanists: Kate Myatt, Luke Olney

*Choir Officer
ORPHEUS CHOIR

Orpheus Choir, now in its eighth decade of annual performances, represents Olivet in concerts on the university’s educational region (Illinois, Indiana, Michigan, and Wisconsin), and has sung at many general assemblies of the Church of the Nazarene.

The choir was founded by Prof. Walter B. Larsen in 1932. Prof. Naomi Larsen led the choir after her husband’s passing in 1957, conducting until 1972. Dr. D. George Dunbar served as conductor of Orpheus from 1972 until retiring in 1999. Appointed conductor of Orpheus Choir in 1999, Dr. Jeff Bell serves as Professor of Music at Olivet, where he earned an undergraduate degree in Music Education in 1981. He also earned the M.Mus. degree from the University of Illinois in 1983, and the Doctor of Arts degree from Ball State University in 1996.

Orpheus Choir has appeared in concerts across the nation, as well as Canada, Mexico, and Israel. It has performed twice at the National Cathedral in Washington, D.C., and three times at the U.S. Air Force Academy in Colorado. Orpheus Choir was selected to sing at two national Music Educators National Conference conventions in California, and has sung at the Illinois Music Education Association convention. The choir also represented Olivet at the annual Praise Gathering in Indianapolis from 1978 to 2005.

The repertoire of this select group of singers includes anthems, hymns, spirituals, and contemporary compositions, representing different styles and periods of choral music.

To learn more about what is offered by Olivet’s Music Department visit us at www.music.olivet.edu.

OLIVET NAZARENE UNIVERSITY

"Education With a Christian Purpose." Since 1907, Olivet Nazarene University has made this more than a motto, but a mission. At Olivet, considered one of the nation's premier Christian colleges, faith is at the heart of superior academics, athletics, social atmosphere and ministry opportunities.

Here, students not only learn how to make a living; they learn how to live. Since Olivet’s founding, more than 20,000 degrees have been granted to graduating students. Whether their chosen fields are in medicine, business, education, ministry or a myriad of other professions, Olivetians make a difference in the world for Christ and His kingdom.

At Olivet, ambitious dreams meet uncommon opportunity.

One University Avenue, Bourbonnais, IL 60914
1-800-648-1463
admissions@olivet.edu
Testament Men’s Choir

Dr. Neal W. Woodruff
Conductor

Spring Tour

3/29/09

Frankfort, IN
Crawfordsville, IN

Olivet Nazarene University Department of Music
Program Selected From:

Amor de mi Alma

Boundless Love

Come Christians, Join to Sing

Exalt His Name Together

Fight the Good Fight with All Thy Might

Grace Alone

Glory to God in the Highest

The Impossible Dream

It All Belongs to You

Joyful, Joyful, We Adore Thee

A La Nanita Nana

A Mighty Fortress is Our God

Morning Trumpet

My Faith Has Found a Resting Place

Old Man Noah

Rise Up, O Men of God

Z. Randall Stroope

Dianne Wilkerson, arr. Matt Gerhard ('08)

traditional Spanish melody

Walt Harrah

John Gardener

arr. Camp Kirkland

arr. Lari Gross

arr. Roy Ringwald

Susan Caudill ('76)

arr. Matt Gerhard ('08)

arr. Buryl Red

arr. Dan Davison

arr. Carl F. Mueller

arr. Mack Wilberg

arr. David Schwoebel

arr. Marshall Bartholomew

arr. Buryl Red
Stout Hearted Men
Swing Low, Sweet Chariot
Ride the Chariot
Your Grace Still Amazes Me

Accompanist: Dr. Gerald Anderson

Roster:
Seth Athialy
Eric Barkman
Nick Bays
Brett Carmouche
Clinton Casey
Derek Corcoran
Michael Flowers
Jamie Hsu
Cameron Jackson
Matthew Kee
Matthew Kirkpatrick
Randall Knowles
Brian Kosek
Tim Mezera
Dan Oliver
Christopher Tolbert
Jerry Scheller
Kyle Walker

Avon, IN
Davison, MI
Irmo, SC
Elgin, IL
Dixon, IL
Bourbonnais, IL
Flint, MI
Wilmette, IL
Midlothian, IL
Yorkville, IL
Byron, GA
Mascoutah, IL
New Lenox, IL
Brookfield, IL
Redford, MI
Justice, IL
McMurray, PA
Fort Collins, CO

History
Music Education
Music
Political Science
International Business
Music Performance
Children’s Ministry
Art
Social Science Ed.
Business
Youth Ministry
Mass Communication
Information Systems
Religious Studies
Art
Business Admin.
Art
Political Science
Neal W. Woodruff (ONU, '91) joined the ONU Music Department in 2000. Dr. Woodruff serves as conductor of the University Orchestra, Testament Men’s Choir, Concert Singers, and the Handbell Choir. Other teaching responsibilities include applied voice/pedagogy, applied conducting, church music, and music history. Prior to coming to Olivet, Dr. Woodruff served on the faculties of Malone College (Canton, OH), Southern Nazarene University (Bethany, OK), and the Herscher (IL) school district. He also held numerous full and part-time church positions in Illinois, Ohio, Oklahoma, and Texas, currently serving at College Church of the Nazarene, Bourbonnais, IL.

Dr. Woodruff resides in Kankakee with wife Shannon and children Ryan and Kayelyn.

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One University Avenue, Bourbonnais, IL 60914
1-800-648-1463
admissions@olivet.edu
Student Recital

9:30 a.m.
March 30, 2009

Kresge Auditorium
Larsen Fine Arts Center
Thank you for silencing cell phones and for not using flash photography
PROGRAM

Invocation

Nocturne in E flat Major, Op. 9 No. 2  F. Chopin.
Kate Hausken, piano

Christopher Robin is Saying His Prayers  H. Fraser-Simson
Cindy Jackson, alto
Dr. Jeff Bell, piano

Piano Prelude No.2  G. Gershwin/arr. S. Rascher
Angela Reedy, alto saxophone
Kate Myatt, piano

Can I forget you?  J. Kern
Kevin Rader, tenor
Dr. Jeff Bell, piano

Concerto in G major (K. 313)  W.A. Mozart
Diane Rankin, flute
Angela Reedy, piano

Star vicino  anonymous
Andrea Peters, soprano
Dr. Jeff Bell, piano
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Hale-Wilder Voice Scholarship Audition

7:00 p.m.
Monday, April 6, 2009

Choral Rehearsal Room
Larsen Fine Arts Center
PROGRAM

Invocation

Ich grolle nicht (from Dichterliebe)  
A Simple Song (from MASS)  
Fêtes Galant  
Si puo, si puo! (from Pagliacci)  
Jasper Taylor, baritone  
Kate Myatt, piano

Les oiseaux dans la charmille  
(from Les Contes d’Hoffmann)  
Rote Abendvolken (from Zigeunerlieder)  
Let the bright Seraphim (from Samson)  
Deh vieni, non tardar (from Le Nozze di Figaro)  
Holly Huff, soprano  
Dr. Gerald Anderson, piano

Ah, lo prevedi!  
Liebst du um Schönheit  
La lune blanche luit dan les bois  
Somehow I never could believe (from Street Scene)  
Ashlie McIntire, soprano  
Dr. Gerald Anderson, piano

The Sea  
Lydia  
Ein Jungling liebt ein Madchen (from Dichterliebe)  
Non siate ritrosi (from Cosi fan tutte)  
Jase Hackman, bass  
Dr. Jeff Bell, piano

Ombra mai fu (from Serse)  
Hat man nicht auch Gold daneben (from Fidelio)  
Loveliest of Trees  
Lydia  
Paul Drace, baritone  
Dr. Jeff Bell, piano

R. Schumann  
L. Bernstein  
F. Poulenc  
R. Leoncavallo  
J. Offenbach  
J. Brahms  
G.F. Handel  
W.A. Mozart  
W.A. Mozart  
C. Schumann  
G. Fauré  
K. Weill  
E. MacDowell  
G. Fauré  
R. Schumann  
W.A. Mozart  
G.F. Handel  
L. van Beethoven  
J. Duke  
G. Fauré
Questo amor, vergogna mia (from Edgar)
Is not his word like a fire? (from Elijah)
Psyché
Nimm sie hinn den diese Lieder
(from An die ferne Geliebte)
  Reuben Lillie, baritone
  Dr. Ovid Young, piano

Joy (from Songs from Isaiah)
Chanson d'amour
Die Lotosblume (from Myrthen)
Se Florindo é Fedele
  Callie Ivey, soprano
  Kate Hausken, piano

Ständchen
Lonely House (from Street Scene)
Extase
Ah si, ben mio (from Il Trovatore)
  Luke Frame, tenor
  Dr. Jeff Bell, piano

Lachen und Weinen
Soir
Careless Love
O mio babbino caro (from Gianni Schicchi)
  Allison Thomas, soprano
  Kate Hausken, piano

Che faro senza Euridice (from Orfeo ed Euridice)
Must the winter come so soon? (from Vanessa)
Du Ring an meinem Finger (from Frauenliebe und -leben)
Beau Soir
  Nicole Miller, alto
  Kate Hausken, piano

Thank you for turning off cellular phones and
for not using flash photography
THE HALE-WILDER VOICE SCHOLARSHIP

The scholarship is available to music majors with Voice as their applied area. Selection is made through a competitive audition in which participants sing four pieces, one each in English, Italian, French, and German.

THE BENEFACCTORS

ROBERT HALE, distinguished leading bass-baritone of NYC's Metropolitan Opera - as well as nearly every major opera house on four continents - has enjoyed a singing career spanning more than five decades. The late DEAN WILDER was chairman of the voice departments of Westminster Choir College (Princeton, NJ) and William Jewell College (Liberty, MO).

Concurrent with their individual professional commitments, Messrs. HALE & WILDER collaborated in a joint singing career (1964-1984) which resulted in 15 albums of music and some 4,000 personal appearances throughout the world, most of them performed with pianist-conductor-arranger, Ovid Young. Several of those concerts took place on ONU's campus.

TONIGHT’S ADJUDICATOR

Jerry Daniels, tenor, holds Bachelor and Master’s degrees from Drake University, and has done Doctoral work in Voice Performance and Pedagogy at the University of Iowa. He has taught at Loras College (5 yrs), Washington State University (3 yrs) and Eastern Illinois University (18 yrs) where he is currently Professor of Voice and Coordinator of the Performance Area. Mr. Daniels has performed professionally for the past 29 years in opera, oratorio, musicals and recitals. He was a founding member of the Northwest Vocal Ensemble and a featured soloist with Connoisseur Concerts as well as a member of the Education Committee of the Seattle Opera, and in March of 2000 he was a featured soloist with the Champaign-Urbana Symphony. Mr. Daniels is well known as a teacher, with former students having taught at colleges and universities and currently singing at the New York City Opera, the Metropolitan Opera, and the Seattle Opera. He has been an active participant in NATS since 1973, serving as Regional Governor for the Central Region of Iowa, Illinois, and Missouri, and as Convention Chair for the 1996 National Convention in St. Louis.
Hopkins Instrumental Scholarship Audition

7:00 p.m.
Monday, April 6, 2009

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Clarinet Concerto No. 1
Rondo
Clarinet Concerto
Adagio

Emily Martin, clarinet
Dr. Ovid Young, piano

C. M. von Weber
W.A. Mozart

Sonata for Oboe and Piano
Elégie
Scherzo

April Becker, oboe
Dr. Karen Ball, piano

F. Poulenc

Concerto No. 1
Allegro
Rondo (allegro)

Brittany Harris, horn
Dr. Gerald Anderson, piano

W.A. Mozart

Trumpet Concerto
Andante
Declaration

Rae Marie Donaldson, trumpet
Dr. Gerald Anderson, piano

J. Hummel
D. Court
Concert Piece for Bassoon and Strings
   B. Phillips
Sonate
   Leicht bewegt
   Langsam
   Marsch
   Beschlub, pastorale-ruhig
   P. Hindemith

Romance for Bassoon
   Brianna Robins, bassoon
   Dr. Gerald Anderson, piano
   E. Elgar

THE HOPKINS SCHOLARSHIP

The Russel G. and Verda E. Hopkins Scholarship was established by Dr. and Mrs. Harlow Hopkins in memory of his parents. The scholarship is available to music majors whose applied instrument is in the area of winds, strings, or percussion, and it is awarded annually through a competitive audition.
TONIGHT’S ADJUDICATOR

Having studied at the University of Southern California and the Juilliard School of Music, Ronald Romm has appeared worldwide on the stages of almost all major concert venues, music festivals, and international music conferences, is widely acknowledged as one of the pre-eminent trumpeters and clinicians of today. Professor Romm was a child prodigy who began his career as a soloist at the age of 10. By age 12 he was a member of his family’s band, the Romm-Antics, and at 18 he was already a veteran freelance trumpeter in Los Angeles, performing regularly with the Los Angeles Brass Society, Los Angeles Philharmonic Orchestra, and Los Angeles Brass Quintet. Professor Romm attended the University of Southern California as a scholarship student. He later transferred to the Juilliard School, where he completed his bachelor’s and master’s degrees and studied with William Vacchiano, legendary teacher and former principal trumpet of the New York Philharmonic Orchestra. In New York City, Professor Romm performed with everything from the New York Brass Society to the New York City Opera and Ballet Orchestras to the Radio City Music Hall Symphony Orchestra to Broadway shows. In 1971, Professor Romm joined the newly-formed Canadian Brass, which later established itself as the premiere brass ensemble in the world. In June of 2000, he retired from the group after participating in more than 4,500 concerts, 50 recordings, numerous television concert specials, videos, and hundreds of master classes. Professor Romm has performed live and recorded CDs with leading artists including Wynton Marsalis, Arturo Sandoval, Jon Faddis, Doc Severinsen, and brass performers from the Boston Symphony Orchestra, New York Philharmonic, Philadelphia Orchestra, Berlin Philharmonic, and Bayreuth Festival Orchestra. As an educator, Professor Romm has contributed to the growth of brass performance through hundreds of student clinics and master classes worldwide. Professor Romm and his wife and long-time musical partner, Avis, continue an active concert career as a spectacular trumpet and piano duo. There is more information at www.MusicRomm.com
University Orchestra

Dr. Neal Woodruff, conductor

and

Chamber Ensembles

7:00 p.m.
Tuesday, April 7, 2009

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Turkish March  W. A. Mozart/trans. A. van Leeuwen
Rain  C. Bohm/trans. A. van Leeuwen

Flute Choir
Prof. Katherine Benson ♦ Diane Rankin ♦ Kathryn Peugh
Katie McCooey ♦ Emily Shelton ♦ Aubrey Sarna

Wind Quintet
Brandon Baumann, flute ♦ April Becker, oboe
Kristen Erdahl, clarinet ♦ Rachel Medley, bassoon
Brittany Harris, horn

St. Anthony Chorale  Haydn/Brahms
Bell Passacaglia  E. Lorenz

University Ringers
Prof. Katherine Benson ♦ Angela Reedy ♦ Cynthia Lopez
Emily Jacobson ♦ Stephanie Jungles ♦ Rebeckah Sterns
Kristin Cheney ♦ Jase Hackman ♦ Mike Zaring

Saxophone Ensemble
Ian Smith ♦ Kristin Cheney ♦ Matt Dees ♦ Lizzie Lindenbaum
Desmond Hanson ♦ Angela Reedy
A light exists in Spring
Karen Ball, piano

Love Lost: Four Satirical Poems on Love
One Perfect Rose
When You’re Away
Careless Talk
Your Little Hands

Play With Your Food!
Summer’s Bounty
Vending Machine

Paul Carey

Concert Singers
Jase Hackman ♦ Brittany Harris ♦ Holly Huff ♦ Emily Jacobson
Cindy Jackson ♦ Reuben Lillie ♦ Ashlie McIntire
Jonathan Mikhail ♦ Nicole Miller ♦ Blake Reddick
Allison Thomas ♦ Dr. Neal Woodruff

Concerto for Marimba
Andante/Allegro Vivace
Matt Jacklin, marimba

L’Apprenti Sorcier

University Orchestra
Dr. Neal Woodruff, conductor

E. Ewazen
P. Dukas

Thank you for silencing cell phones and for not using flash photography.
ONU ORCHESTRA

Flute
Prof. Katherine Benson
Aubry Sarna
Brandon Baumann

Oboe
April Becker
Jacob Schmidt

Clarinet
Kristen Erdahl
Sarah O’Neal

Bass Clarinet
Emily Martin

Bassoon
Brianna Robins
Dr. Neal McMullian

Contra-Bassoon
Rachel Medley

Horn
Brittany Harris
Holly Huff
Kate Hausken
Rebeckah Sterns

Trumpet
Merrick Robison
Eric Barkman
Amy Loeffler

Trombone
Blake Reddick
Ian Matthews

Tuba
Reuben Lillie

Harp
Rachel Fisher
Cambria Thomas

Percussion
Josh Severs
Mike Zaring
Emily Gorman
Joanna Knepper

Violin I
Elisabeth Peulausk*
Jennifer Legg
Meagan Lamping

Violin II
Jessica Brown
Jordan Cramer
Nathan Crandell
Kristen Erdahl
Brandon Baumann

Viola
Brittany Gaffney
Katy VanDonselaar
Josh Woods

‘Cello
Brian Kosek
Stephanie Smith
Amanda Vanderpool

Bass
Jennifer Wilkerson
Sara Marrs
Mary Schwarz

* Concertmaster
Orpheus Choir
A Ministry in Music

Dr. Jeff Bell, conductor

Home Concert

7:00 p.m.
Tuesday, April 14, 2009

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Welcome

Praise and Honor and Wisdom and Thanks

G. Wagner

Invocation

Hark, I Hear the Harps Eternal

arr. A. Parker

Praise the Name of God with a Song

A. Koepke

Witness

All That Hath Life & Breath

arr. J. Halloran

Abide With Me

R. Clausen

The Mind of Christ

M. Hayes

Os Justi

Arr. A. Bruckner
The mouth of the righteous utters wisdom, and his tongue speaks what is just.
The law of God is in his heart, and his feet do not falter.

The Lord’s Prayer

R. Clausen

Alma Mater

B. Carmony

Sigalagala

Arr. S. Otieno
The Shepherd, the High Priest is passing by. Come and see my Lord. Yes, Jesus is passing by. Come and see Him. He is calling: “Come, we will all go to heaven.” Jesus has brought us salvation. Let there be loud praise. He has brought forgiveness. Let there be loud praise. Only through Him can there be salvation. Let there be loud praise!

My Soul’s Been Anchored in the Lord

Arr. M. Hogan

How Deep the Father’s Love

S. Townend/arr. J. Bell

No Night There

D. Rasbach

A Mighty Fortress is Our God

M. Luther; arr. Mueller

Benediction

The Lord Bless You and Keep You

P. Lutkin
PERSONNEL

SOPRANO
Andrea Anderson Richland Center, WI
Mallory Boracci Seaford, NY
Jessica Brooks Kouts, IN
Julie Brooks Kouts, IN
Laura Bruns Watseka, IL
Lindsay Close* Flushing, MI
Jenna Dickey Bloomfield Hills, MI
Stephanie Fleschner Terre Haute, IN
Holly Huff* Greenville, PA
Emily Jacobson* Dixon, IL
Rebecca Lankford Midlothian, VA
Laura McCague Joliet, IL
Ashlie McIntire* Longmont, CO
Andrea Peters Gibson City, IL
Megan Ralston New Albany, IN
Allison Thomas Greenfield, IN
Heather Willoughby Elkhart, IN
Sarah Yanchick Joliet, IL

ALTO
Sherry Anthony Kankakee, IL
Elizabeth Bernhardt Green Bay, WI
Amanda Cook Aurora, IL
Laura DeMerell Portage, MI
Libby Devine Elgin, IL
Laura Fleschner Terre Haute, IN
Cindy Jackson Herscher, IL
Stephanie Johnson Madison, WI
Cynthia Lopez Wood Dale, IL
Jennifer Matthews* Hazel Crest, IL
Nicole Miller Ortonville, MI
Kate Myatt Dublin, OH
Emily Poling Lancaster, OH
Megan Reed Huntington, IN
Anna Smit Byron Center, MI
Chelsea Winn Kewanee, IL

TENOR
Justin Alger Bourbonnais, IL
Tyler Dossett Danville, IL
Cameron Dunlop Huntington, IN
Luke Frame* Williamsburg, IN
Jonathan Mikhail Joplin, MO
Ben Moore Boston, MA
Luke Olney Bourbonnais, IL
Derek Phillips* Casey, IL
Kevin Rader Roxana, IL
Merrick Robison Marion, IA
Brad Sytsma Grand Rapids, MI
Nate Waller Oblong, IL
Danny Quanstrom Bourbonnais, IL

BASS
Drew Benson Bourbonnais, IL
Zach Bohannon* Lebanon, OH
Jake Boss Tinley Park, IL
Steve Cargile Lancaster, PA
Caleb Chastain Pendleton, IN
Paul Drace Black River Falls, WI
Jase Hackman Manhattan, IL
Reuben Lillie Greenville, PA
Joel Ramirez Cicero, IL
Blake Reddick* Bourbonnais, IL
Jasper Taylor Flossmoor, IL
Josh Woods Brunswick, OH

Accompanists: Kate Myatt, Luke Olney
*Choir Officer
ORPHEUS CHOIR

Orpheus Choir, now in its eighth decade of annual performances, represents Olivet in concerts on the university's educational region (Illinois, Indiana, Michigan, and Wisconsin), and has sung at General Assemblies of the Church of the Nazarene since 1948.

The choir was founded by Prof. Walter B. Larsen in 1932. Prof. Naomi Larsen, led the choir after her husband’s passing in 1957, conducting until 1972. Dr. D. George Dunbar served as conductor of Orpheus from 1972 until retiring in 1999. Appointed conductor of Orpheus Choir in 1999, Dr. Jeff Bell serves as Professor of Music at Olivet, where he earned an undergraduate degree in Music Education in 1981. He also earned the M.Mus. degree from the University of Illinois in 1983, and the Doctor of Arts degree from Ball State University in 1996.

Orpheus Choir has appeared in concerts across the nation, as well as Canada, Mexico, and Israel. It has performed twice at the National Cathedral in Washington, D.C., and three times at the U.S. Air Force Academy in Colorado. Orpheus Choir was selected to sing at two national Music Educators National Conference conventions in California, and has sung at the Illinois Music Education Association convention. The choir also represented Olivet at the annual Praise Gathering in Indianapolis from 1978 to 2005, and will travel to Orlando, Florida, to represent Olivet at the 2009 General Assembly of the International Church of the Nazarene.

The repertoire of this select group of singers includes anthems, hymns, spirituals, and contemporary compositions, representing different styles and periods of choral music.

Two recordings of the choir's music are available: *A Mighty Fortress* and *Great Is Thy Faithfulness*. Both are collections of a variety of sacred choral music.

* * * * *

The 2008 – 2009 Tour Season has included concerts in: Roxana, IL; Kewanee, IL; Galesburg, IL; Joliet, IL; Nashville, IN; Terre Haute, IN; Grand Rapids, MI; Port Huron, MI; Detroit, MI; and Huntington, IN.
Chrysalis Women’s Choir

Prof. Martha Dalton, conductor

Spring Concert

7:00 p.m.
Thursday, April 16, 2009

Kresge Auditorium
Larsen Fine Arts Center
Praise His Holy Name                   K. Hampton

My Lord, What a Morning!              arr. R. Dilworth

Welcome: Christen Wilson, Chrysalis President

Rock-a My Soul                      arr. K. Berg

Higher Ground                       C. Gabriel/arr. T. Fettke

James 2:14-25

I Want to be Like Jesus with Lord, Be Glorified  arr. T. Fettke

Prayer: Calllie Ivey, Chrysalis Chaplain

Mary, Did You Know?                  B. Greene

I Love Thee with More Love to Thee    arr. T. Fettke

I Must Tell Jesus                    E. Hoffman/arr. T. Fettke

Steal Away                          Trad. Spiritual/arr. M. Jackson

Psalm 62:1-2, 5-8

How Can I Keep from Singing         J. Mulholland

I Will Sing Praise                   Popham & Stone/arr. Knight

✨✨✨✨✨
**PERSONNEL**

Prof. Martha Dalton, conductor

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<th><strong>Soprano I</strong></th>
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<tr>
<td>Kendra Cable</td>
<td>Amy Alford</td>
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<td>Callie Ivey</td>
<td>Erin Blucker</td>
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<td>Johanna Kearney</td>
<td>Alicia Carter</td>
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<td>Amber Maddack</td>
<td>Becky Hazen</td>
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<td>Emily Rattle</td>
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<td>Erin Sebero</td>
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<td>Christy Bell</td>
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<td>Faith Mingus</td>
<td>Lisa Jackson</td>
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<td>Caitlin Porter</td>
<td>Cassandra Shattuck</td>
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<td>Caitlin Todd</td>
<td>Christen Wilson</td>
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<td>Jessy Voss</td>
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<td>Sarah Whitten</td>
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Kate Hausken, accompanist
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STUDENT RECITAL

9:30 a.m.
Friday, April 17, 2009
College Church of the Nazarene
Bourbonnais, Illinois
PROGRAM

Invocation

Toccata in E Minor
Caitlin Todd, organ
J. Pachelbel

Gavotte in D Major
Jordan Cramer, violin
Kate Hausken, piano
J.S. Bach

Senza mamma (from *Suor Angelica*)
Cynthia Lopez, mezzo-soprano
Dr. Karen Ball, piano
G. Puccini

Just Friends
Matthew Daugherty, guitar
Klemmer/Lewis

Concerto No. IX in A minor, Op. 104
Elisabeth Peulausk, violin
Kate Hausken, piano
Allegro maestoso
C. de Beriot

Vaga luna
Caitlin Porter, alto
Dr. Jeff Bell, piano
V. Bellini
G Minor Prelude, Op. 23 No. 5  
S. Rachmaninoff  
Luke Olney, piano

Porgi, amor from Le nozze di Figaro  
Mozart  
Alicia Carter, Soprano  
Dr. Bell, piano

Romantique  
L. Niehaus  
Desmond Handson, alto saxophone  
Derek Corcoran, piano

Se nel ben sempre incostante  
A. Stradella  
Kelsey Sowards mezzo-soprano  
Kate Hausken, piano

Sonata in F Major  
G.F. Handel  
Allegro  
Rose Hall, flute  
Angela Reedy, piano

Weep You No More, Sad Fountains  
J. Dowland  
Nick Bays, tenor  
Kate Hausken, piano

Country Dance  
F. Carulli  
Tyson Dodd, guitar

Toccata in F Major  
D. Buxtehude  
John Michael Jurica, organ
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Upper Division Hearing Recital

9:30 a.m.
Monday, April 20, 2009

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Che faro senza Euridice? (from Orfeo ed Euridice)  C. Gluck
Beau Soir  C. Debussy
Silent Noon  R. Vaughan Williams

Nicole Miller, alto
Kate Hausken, piano

Music for a while  H. Purcell
Ein Jüngling liebt ein Mädchen (from Dichterliebe)  R. Schumann
Lydia  G. Fauré
Son lo spirit che nega (from Mefistofele)  A. Boito

Jasen Hackman, bass
Dr. Jeff Bell, piano

Clarinet Concerto No. 1 in F Minor, Op. 73  C.M. von Weber
Rondo

Clarinet Concerto  W.A. Mozart
Adagio

Emily Martin, clarinet
Dr. Ovid Young, piano
Joy (from *Songs of Isaiah*) J. Lucas
Chanson d’amour G. Fauré
Die Lotosblume (from *Myrthen*) R. Schumann
Se Florindo e Fedele (from *La Donna Ancora e Fedele*) A Scarlatti
Vedrai cariño (from *Don Giovanni*) W.A. Mozart

   Callie Ivey, soprano
   Kate Hausken, piano

Ombra mai fu (recitative and aria from *Serse*) G.F. Handel
Hat man nicht auch Gold (from *Fidelio*) L. van Beethoven
Loveliest of Trees J. Duke
Lydia G. Fauré

   Paul Drace, baritone
   Dr. Jeff Bell, piano

The Upper Division Recital
Students desiring to complete one of the five Music emphases must pass an Upper Division Hearing consisting of an interview and a performance. Today’s recital is part of the performance evaluation portion of the hearing.

Thank you for turning off cell phones and for not using flash photography.
## Calendar of Events

### April

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Nielson-Young Piano Scholarship Audition

7:00 p.m.
Monday, April 20, 2009

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Concerto in D Major
  Vivace (exposition)  J. Haydn
Claire de Lune  C. Debussy
American Preludes
  6. Tribute to Roberto Garcia Morillo
  10. Pastorale
  3. Creole Dance
  Isaac Burch, piano

Prelude in B♭ Minor (WTC I)  J.S. Bach
Concerto No. 5, Op. 73  L. van Beethoven
  Rondo
Ballade No. 4, Op. 52  F. Chopin
  Derek Corcoran, piano

Concerto No. 23, KV 488  W.A. Mozart
  Adagio
Touches (No. 1, 2, 3, and 4)  L. Bernstein
Sposalizio  F. Liszt
  Emily Poling, piano
Prelude No. 1 *(Danseuses de Delphes)*

C. Debussy

5 Pieces for Piano

G. Crumb

No. 1

F. Chopin

Concerto No. 1, Op 11

Kate Myatt, piano

Romance

The Nielson-Young Piano Scholarship

Duo-pianists Stephen Nielson and Ovid Young are the benefactors that make possible this scholarship. They met while both were faculty members of the Olivet Nazarene University Music Department, and they continue to maintain busy careers in performances throughout the world. Prof. Young has since returned to ONU as Artist-in-Residence.

The scholarship is available to Music Majors whose applied instrument is piano, and it is awarded though a competitive audition where the pianists must play a fifteen-minute program including works from at least three style periods.

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Upper Division Hearing Recital

9:30 a.m.
Monday, April 27, 2009

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Concerto in D Major
Vivace

J. Haydn

Claire de Lune

C. Debussy

American Preludes
6. Tribute to Roberto Garcia Morillo
10. Pastorale
3. Creole Dance

Isaac Burch, piano

O Isis und Osiris (from Die Zauberflöte)

W.A. Mozart

Io le diro che l’amo (from Serse)

G. F. Handel

Madrigal

R. De Bonnieres

Younger than Springtime (from South Pacific)
Joel Ramirez, bass
Dr. Jeff Bell, piano

R. Rodgers

Romance, Op. 62

E. Elgar

Sonate
Langsam
Marsch
Beschlub, Pastorale-Ruhig

Brianna Robins, bassoon
Dr. Gerald Anderson, piano

P. Hindemith
Concerto for Trumpet
  Allegro
  Andante
  Allegro

Merrick Robison, trumpet
Dr. Karen Ball, piano

Ballade No. 4, Op. 52
Derek Corcoran, piano

Sonata
  Allegro moderato
  Poco adagio, quasi andante
  Allegro moderato

Rebeckah Sterns, horn
Dr. Karen Ball, piano

The Upper Division Recital
Students desiring to complete one of the five Music emphases must pass an Upper Division Hearing consisting of an interview and a performance. Today's recital is part of the performance evaluation portion of the hearing.

Thank you for turning off cell phones and for not using flash photography.
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<th>April</th>
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<th>Location</th>
<th>Time</th>
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<tbody>
<tr>
<td>27 M</td>
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<td>Concert Band &amp; New Horizons</td>
<td>Kresge</td>
<td>7:30 PM</td>
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<tr>
<td>28 T</td>
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<td>Jazz Band &amp; Guitar Ensemble</td>
<td>Kresge</td>
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<td>Sr. Recital – Baumann</td>
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<td>Commencement Concert</td>
<td>Kresge</td>
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<td>5 T</td>
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<td>Danielle Urfer Senior Recital</td>
<td>Kelley P.C.</td>
<td>7:00 PM</td>
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ONU Wind Symphony

and

New Horizons Band

7:30 p.m.
Monday, April 27, 2009

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Totem Pole
E. Osterling

Overture from *Die Fledermaus.*
J. Strauss/arr. L. Cailliet

Cousins- A Duet for Trumpet and Euphonium
H. Clarke/arr. R. Cramer
with
Alan White, trumpet • Ryan Schultz, euphonium

Armed Forces—Pride of America
arr. L. Clark & G. Gilpin

Them Basses
G. H. Huffine

New Horizons Band
Dr. Harlow Hopkins and Dr. Keith Ramsden, conductors

❖❖❖❖❖

Diamond Overture
O. Young

March from *Symphonic Metamorphosis*
P. Hindemith

O Magnum Mysterium
M. Lauridsen

Ride!
S. Hazo

ONU Wind Symphony
Prof. Ryan Schultz, conductor

❖❖❖❖❖

Tribute
M. Camhouse

Maid of the Mist
H. Clarke/arr. D. Marlatt
with
Alan White, trumpet

A Sacred Suite
A. Reed

Combined Ensembles
Dr. Harlow Hopkins and Dr. Keith Ramsden, conductors

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CONDUCTORS

Dr. Keith Ramsden has a lifetime of musical experience, both in teaching and performing with adult community bands. He is a member of the Kankakee Municipal Band and is the former first trumpet with the North Shore Concert Band under the direction of the late John P. Paynter. He has taught at the college and public high school and junior high school levels.

He holds the B.MusEd Degree from Bradley University, an MM from Northwestern University, and the DMA from Michigan State University.

Dr. Ramsden enjoys working with adult musicians and the NHB is a great hobby to balance his current full-time work as Band Instrument Repair Technician with KINGMUSIC, INC. in Bradley, Illinois.

Dr. Harlow Hopkins began fulltime teaching at Olivet Nazarene University in 1954 and spent his entire career with the University, retiring from fulltime teaching in 1996. During that period he served as Chair of the Division of Fine Arts and Department of Music for 29 years and Director of Bands for 39 years.

His degrees include a B.MusEd from Olivet Nazarene University, a M.MusEd from the American Conservatory of Music (Chicago) and a D.Mus degree from Indiana University (Bloomington). In 1995 he was highly honored by Olivet when the former music building was named the Harlow E. Hopkins Alumni Center. He is Professor of Music Emeritus and currently Olivet’s Adjunct Professor of Clarinet.

Prof. Ryan Schultz is a 2006 graduate of Olivet Nazarene University with a degree in Music Education. Upon graduation, he started working in the Donovan School District, located south of Kankakee, and continues to enjoy working with all of the K-12 students involved with general music, band, and choir.
As of this year, Mr. Schultz works part-time at Olivet and is involved with the Marching Band and the Wind Symphony. Both groups are an active part of the Olivet community, and are also involved with schools in the Kankakee/Iroquois county area. The Wind Symphony also tours throughout the Olivet region twice per semester.

Mr. Schultz has also been an active performer in the Kankakee area, soloing with the Kankakee Valley Symphony Orchestra as well as the New Horizon's Band under the direction of former ONU Band Director, Harlow Hopkins. He has been involved with the Kankakee Valley Wind Ensemble as well as various brass and chamber groups. He has also participated in conducting clinics with Dr. Eric Janners and Dr. Donald Hunsberger.

**SOLOIST**

Alan White became the Orchestra Director and Assistant Band Director at BBCHS in 2006. From Kankakee, Mr. White graduated with Bachelors of Science degrees in Music Education and Trumpet Performance from Olivet Nazarene University where he studied trumpet with Professor Brian Reichenbach of the Lincoln Park Brass and conducting with Dr. Neal Woodruff, former understudy soloist with the Chicago Symphony Orchestra Chorus. Mr. White has had the privilege of performing throughout Northern Illinois, especially in weddings and other church events. He is currently a member of the trumpet sections in both the West Suburban Symphony Orchestra of Hinsdale just outside of Chicago and also the Classical Symphony Orchestra of Chicago. Locally, he frequently performs with the Kankakee Valley Symphony Orchestra, Kankakee Municipal Band, Kankakee Valley Theatre, and the New Horizons Band. Mr. White is professionally affiliated with the Illinois Music Educators Association (IMEA), Music Educators National Conference (MENC), American String Teachers Association (ASTA), International Trumpet Guild (ITG), and the National Band Association (NBA).
NEW HORIZONS BAND

The New Horizons Band of Kankakee Valley was organized in March, 1998. It exists to foster the musical enjoyment and growth of its members, and provide a medium by which the members can share their talent with the Kankakee County community and beyond. Membership is open to players who have a desire to join with others in striving for musical excellence.

The Band rehearses from September through April on Monday evenings at 7 PM in Larsen Fine Arts center.

Membership is open to anyone who (1) has sufficient background on her/his instrument and (2) is at least of post-college age. For further information call KING MUSIC, Inc. (815) 935.1115. Website: kvnhb.org

NEW HORIZONS BAND PERSONNEL

FLUTE
Andrea Baldwin
Angela Davault
Carrie Jones
Melissa Loy
Sara Michel
Sarah Manuel

BASS CLARINET
Kathy Dahn

SAXOPHONE
Marvin Kuipers (Alto)
Linda Rink (Alto)
Edward Chinski (Tenor)
Norman Beyer (Baritone)

TROMBONE
Howard Dybedock
David Godwin
Don Kiger
Dan Wheelock
Michael Williamson

EUPHONIUM
R. Bruce Greenlee
Greg Long

TUBA
Paul Dillinger
Francisco Jones

PERCUSSION
Angela Chouinard

BASSOON
Angela Johnson

CLARINET
Michael Barnes
Dori Bugajski
Rachel Cunningham
Sue Fox
Kathy Fritz
Sandy Godwin
Linda Guinn
Joe Lenart
Karen Miller
Wayne Schultz
Varley, Rob

TRUMPET
John Boyle
James Brown
Stephen Brown
Gail Ferreebee
Sarah Kappel
Charles Stirling

HORN
Cheryl Chaney
Loren Flouhouse
Shauntia Metlin
ONU WIND SYMPHONY
PERSONNEL

Flutes
Emily Shelton
Sarah Palm
Kathryn Peugh
Faith Hatalla
Amy Bell
Aubry Sarna
Samantha Allen
Diane Rankin
Rose Hall

Oboe/English Horn
April Becker
Pam Knepper
Kristen Kehl
Kirstie King

Clarinets
Caitie Sweet
Elizabeth White
April Culver
Sarah O Neal
Clara Stone
Emily Martin
Amanda Christensen
Jessica Burneson
Danielle Patzel

Bassoon/Contrabass
Chris McAndrews
Brianna Robbins

Saxophone
Sarah Whitten
Angela Reedy
Ian Smith
Kristin Cheney
Desmond Handson
Lizzie Lindenbaum

Horns
Kate Hausken
Brittnay Harris
Holly Huff
Amy Enderli
Rebeckah Sterns
Kendra Skodak
Shauntia Mettlin

Trumpets
Amy Loeffler
Rae Marie Donaldson
Eric Barkman
Jon Kundrat
Carrie Riegle
Mitch Johnson
Andy Todd

Trombones
Nathan Lacher
Paul Drace
Ian Matthews

Baritone
Bethany Wright

Tuba
Anson Workman
Tim Phillips

Percussion
Joanna Knepper
Mike Zaring
Emily Gorman
Todd Hespell
Josh Severs
SPRING CONCERT

JAZZ BAND
Dr. Don Reddick, conductor

and

GUITAR ORCHESTRA
Prof. Freddie Franken, director

7:00 p.m.
Tuesday, April 28, 2009

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Swedish Dance
All of Me
Danza Festiva
Unicorn Awakes

L. Gall
Simone & Marks/arr. L. Dickert, Jr.
L. Gall
C. Buzelli

ONU Guitar Orchestra
Dave Mohr • Patrick Cole • Jeremy Gibson • Luke Mingus
Matt Daugherty • Geoff Sauter

Sweet Georgia Brown
Rock-a-Bye Your Baby
Clock Work

B. Bernie/arr. S. Nestico
arr P. Clark
D. Beach & G. Shutack

ONU Jazz Band

Lady Bird T.
Beautiful Love
Contemplation

Dameron/arr. F. Franken
V. Young/arr. F. Franken
M. Tyner/arr. F. Franken

Dave Mohr, guitar
Prof. Freddie Franken, guitar

Birdland
When We’re Together
Rent Party

J. Zawinul/arr. L. Kerchner
L. Hooper
M. Tomaro

ONU Jazz Band

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ONU JAZZ BAND

SAXOPHONE
Mallory Boracci (tenor) • Greg Cobb (alto)
Kristin Cheney (alto) • Lizzie Lindenbaum (tenor)
Audrey Penrod (alto) • Kevin Rader (bari)
Angela Reedy (alto)

TRUMPET
Eric Barkman • Rae Marie Donaldson
Jeremy Gibson • Merrick Robison

TROMBONE
Ian Matthews • Zach Shore

KEYBOARD
Kelsi Jones • Jasper Taylor

BASS GUITAR
Isaac Burch • Jesse Dillman
Tyson Dodd • Sarah Marrs

DRUM SET
Trevin Frame

GUITAR
Patrick Cole • David Mohr

✦✦✦✦✦
Olivet Nazarene University
Department of Music
presents
Ninety-sixth annual
COMMENCEMENT CONCERT

A concerto & aria concert featuring outstanding music performed by the ONU Orchestra and student soloists

7:00 PM
Saturday, May 2, 2009
Kresge Auditorium

Admission is free
Ninety-sixth annual
Commencement
Concert
featuring
Student Soloists
ONU Orchestra
Dr. Neal Woodruff, conductor

7:00 p.m.
Saturday, May 2, 2009
Kresge Auditorium
Larsen Fine Arts Center

Olivet Nazarene University  Department of Music
Invocation

Prologue (from *Pagliacci*)

Jasper Taylor, baritone
Junior, Music Education
Flossmoor, Illinois

Trumpet Concerto
Rondo

Rae Marie Donaldson, trumpet
Freshman, Music Performance
Meridian, Idaho

O mio babbino caro (from *Gianni Schicchi*)

Allison Thomas, soprano
Freshman, Music
Greenfield, Indiana

Piano Concerto No.23 in A Major (K.488)
Andante

Emily Poling, piano
Senior, Music Education
Lancaster, Ohio

Questo amor, vergogna mia (from *Edgar*)

Reuben Lillie, baritone
Junior, Music Education/Music Performance
Greenville, Pennsylvania

Concert Piece for Bassoon

Brianna Robins, bassoon
Sophomore, Music Education
Bradley, Illinois
Mon coeur s'ouvre a ta voix (from Samson et Dalila)  
Jenna Dickey, mezzo-soprano  
Junior, Music Education  
Bloomfield Hills, Michigan

AWARDS PRESENTATION

Department of Music  
2009-2010 Foundation Scholarships

Robert Hale – Dean Wilder Voice Scholarship
Russel G. & Verda E. Hopkins Instrumental Scholarship
Stephen Nielson – Ovid Young Piano Scholarship
Walter B. Larsen Award for Musical Excellence  
and Naomi Larsen Scholarship

Piano Concerto No. 5 in E\(^b\) Major, Op. 73  
Rondo  
Derek Corcoran, piano  
Sophomore, Music Performance  
Bourbonnais, Illinois

Somehow I Never Could Believe (from Street Scene)  
Ashlie M'Intire, soprano  
Junior, Music Performance  
Longmont, Colorado

Canzonetta for Clarinet, Op. 19  
Kristen Erdahl, clarinet  
Senior, Music Education/Music Performance  
Tinley Park, Illinois

Les oiseaux dans la charmille (from Les Contes d'Hoffmann)  
Holly Huff, soprano  
Senior, Music Education/Music Performance  
Greenville, Pennsylvania
ONU Orchestra
Dr. Neal Woodruff, conductor

Flute
Brandon Baumann
Aubrey Sarna

Oboe
April Becker
Jacob Schmidt

Clarinet
Kristen Erdahl
Sarah O’Neal
Emily Martin

Bass Clarinet
Emily Martin

Bassoon
Brianna Robins
Rachel Medley

Horn
Brittany Harris
Holly Huff
Kendra Skodak
Kate Hausken
Rebeckah Sterns

Trumpet
Merrick Robison
Eric Barkman

Trombone
Blake Reddick
Ian Matthews

Tuba
Reuben Lillie

Percussion
Josh Severs
Mike Zaring
Emily Gorman
Joanna Knepper

Harp
Rachel Fisher
Cambria Thomas

Piano
Kate Hausken

Violin I
Elisabeth Peulausk*
Jennifer Legg
Meagan Lamping

Violin II
Jessica Brown
Jordan Cramer
Hannah Kruse
Nathan Crandell
Brandon Baumann

Viola
Brittany Gaffney
Katy Van Donselaar
Josh Woods
Heather Williams

‘Cello
Brian Kosek
Stephanie Smith
Amanda Vanderpool

Bass
Jennifer Wilkerson
Sara Marrs
Mary Schwarz

* Concertmaster

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