2010

Department of Music Programs 2009 - 2010

Department of Music
Olivet Nazarene University

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Music of the Knight

Songs of Don Quixote

Lecture Recital

Dr. Jeff Bell, baritone
with
Dr. Karen Ball, piano

7:00 p.m.
Tuesday, September 8, 2009

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Don Quichotte a Dulcinée
Chanson romanesque
Chanson épique
Chanson à boire

Chansons de Don Quichotte
Chanson du Départ de Don Quichotte
Chanson à Dulcinée
Chanson du Duc
Chanson de la Mort de Don Quichotte

M. Ravel
(1875-1937)

J. Ibert
(1890-1962)

Thank you for turning off cell phones and for not using flash photography
TRANSLATIONS

Romantic Song
If you were to tell me that the earth with all its turning offended you, I would dispatch (Sancho) Panza there; you would see it fixed and silent.

If you were to tell me that you grew annoyed of a sky too flowery with stars, destroying the divine order, I would sweep the night away with one blow.

If you were to tell me that space, thus emptied, did not please you, knight of God, lance in hand, I would stud stars into the wind as it passes.

But if you said that my blood is more mine than yours, my Lady, I would blanch at the reproach, and I would die, blessing you. Oh, Dulcinea.

Epic Song
Good Saint Michael, who gives me the liberty to see my Lady and to hear her, good Saint Michael, who deigns to choose me to please her and to defend her, good Saint Michael, I pray you to descend with Saint George upon the altar of the Madonna of the blue mantle.

With a beam from heaven, bless my sword and its equal in purity, and its equal in piety, and its equal in chastity: my Lady!

(O great Saint George and Saint Michael!) the angel who watches over my watch, my sweet Lady who is like you, Madonna of the blue mantle! Amen.

Drinking Song
To the devil with the fool, illustrious Lady, who to lose me in your sweet eyes says that love and old wine will bring grief to my heart and my soul!

I drink to joy! Joy is the sole aim that I pursue... when I’ve drunk!

To the devil with the jealous fool, dark mistress, who whines, who weeps and makes oaths to always be the pale lover who puts water into his intoxication!

I drink to joy! Joy is the sole aim that I pursue... when I’ve drunk!

ΜΑΘΙΑ ΝΕΜΑΤΑ ΜΟΛΩΝ
Song of the Departure of Don Quixote
This new castle, this new building, enriched with marble and porphyry, where love built a castle for his empire and all of heaven added their skills, a rampart, a fortress against vice, is whose virtuous mistress hides herself away, that the eye beholds and the spirit admires, forcing hearts to her service.

It is a castle, made in such a way that none may approach its door unless he has saved his people from Great Kings, victorious, Valiant, and loving. No knight, no matter how adventurous, can enter without being such a person.

Song to Dulcinea
A day lasts a year if I don’t see my Dulcinea.

But love, to sweeten my languishing, has painted her face in the fountain and the cloud, in each dawn and each flower.

A day lasts a year if I don’t see my Dulcinea.

Ever near and ever far, star of my long journeys. The wind brings me her breath when it blows over the jasmine flowers.

A day lasts a year if I don’t see my Dulcinea.

Song of the Duke
Here let me sing the lady of my dreams, who raises me above this muddy century. Her diamond heart has never known a lie. The rose hides itself at the sight of her cheek. It is for her that I attempted high adventures. My arm freed the princess from servitude. I defeated the enchanter and confused the forsworn. I bent the universe to pay her homage. Lady for whom I roam alone on this earth, the only one not a prisoner of false appearances, I maintain before any foolhardy knight your peerless brilliance and excellence.

Song of the Death of Don Quixote
Don’t cry, Sancho. Don’t cry, my good fellow. Your master isn’t dead, he hasn’t left you. He lives on a happy island where everything is pure and there are no lies. He has found his island at last, and someday you will join him on this long-desired island, Friend Sancho!

Books burn to piles of ashes. If books killed me, I just need one to live. A phantom in life and real in death—such is the strange fate of Don Quixote!

Translations by Faith J. Cormier. Used by permission
UNIVERSITY ORCHESTRA
Dr. Neal Woodruff, conductor

and

CHAMBER ENSEMBLES

7:00 PM
Tuesday, October 6, 2009

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Quartet in F Major
Allegro
Molto Presto

W.A. Mozart

Pigs

Alan Ridout

Bassoon Quartet

Brianna Robins ° Ashley Pitzer
Erica Engelbrecht ° Dr. Neal McMullian

Quintet, Op. 71
Adagio

Ludwig van Beethoven

Wind Quintet

Aubrey Sarna, flute ° April Becker, oboe
Emily Martin, clarinet ° Ashley Pitzer, bassoon
Brittany Harris, horn

Londonderry Air

Traditional Irish

Suite No.3
Gigue

J.S. Bach

String Quartet

Elisabeth Peulausk, violin ° Jennifer Legg, violin
Josh Woods, viola ° Brian Kosek, ‘cello

♦♦♦♦♦
thank You God for most this amazing day
Cristine Temple-Evans; poem by e.e. cummings

/alse avec choeur George Bizet
with Dr. Ovid Young, piano
Concert Singers
Alicia Carter  •  Jenna Dickey  •  Jase Hackman  •  Brittany Harris
Cynthia Jackson  •  Reuben Lillie  •  Ashlie McIntire
Jonathan Mikhail  •  Nicole Miller  •  Alyssa Norden
Merrick Robison  •  Calley Seefeldt  •  Dr. Neal Woodruff

Poet and Peasant Overture Franz von Suppé

Symphony No.6, Op.68; “Pastorale” Ludwig van Beethoven
Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande
(Awakening of Cheerful Feelings on Arrival in the Country)
Szene am Bach
(Scene by the Brook)
Lustiges Zusammensein der Landleute
(Merry Gathering of the Countryfolk)
Gewitter, Sturm
(Thunderstorm)
Frohe und dankbare Gefühle nach dem Sturm
(Shepherd’s Song, Glad and Grateful Feelings After the Storm)

University Orchestra

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and for not using flash photography.
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Olivet Nazarene University  | Department of Music
800-648-1463  | www.olivet.edu
UNIVERSITY ORCHESTRA

Dr. Neal W. Woodruff
Conductor

Fall Tour

October 9-11, 2009

Manual High School, Indianapolis, IN
First Church of the Nazarene, Brownstown, Indiana
First Church of the Nazarene, Danville, Illinois
Program to be selected from:

Praise God (Doxology)  arr. David Winkler
To God Be the Glory  arr. James Curnow
Great is the Lord  arr. Michael Lawrence
Blessed Assurance  arr. David T. Clydesdale
Great is Thy Faithfulness  arr. David T. Clydesdale
I Sing the Mighty Power  arr. Steve Dunn
Are You Washed in the Blood  arr. Ed Dickinson

Poet and Peasant Overture  Franz von Suppé

Symphony No.6, op.68; Pastorale  Ludwig van Beethoven
   Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande
   (Awakening of Cheerful Feelings on Arrival in the Country)
   Szene am Bach
   (Scene by the Brook)
   Lustiges Zusammensein der Landleute
   (Merry Gathering of the Countryfolk)
   Gewitter, Sturm
   (Thunderstorm)
   Frohe und dankbare Gefühle nach dem Sturm
   (Shepherd’s Song, Glad and Grateful Feelings After the Storm)
University Orchestra
Dr. Neal Woodruff, conductor

**Flute/Piccolo**
Aubrey Sama
Diane Rankin
Marijke-Nicole Bakker

**Oboe**
April Becker
Kristen Kehl
Katelyn Dunkman-Dalmer

**Clarinet**
Emily Martin
Sarah O'Neal

**Bassoon**
Ashley Pitzer
Brianna Robins

**Horn**
Brittany Harris
Rebeckah Stems
Kate Hausken
Jacklyn Rose

**Trumpet**
Merrick Robison
Patrick Wright
Jordan Bond

**Trombone**
Blake Reddick
Ian Matthews
Zach Kohlmeyer

**Tuba**
Reuben Lillie

**Timpani/Percussion**
Mike Zaring
Kaleb Soller

**Harp**
Rachel Fisher
Cambria Thomas

**Violin I**
Lauren Hoenig*
Elisabeth Peulausk
Jessica Brown
Jennifer Legg
Stephen Lehman
Lauren Beatty
Amanda Luby

**Violin II**
Rachel Tschetter
Desiree Hays
Tika Anderson
Jordan Cramer
Nathan Crandell
Sarah Jensen
Areli Lara
Amanda Mackey
Delia Mulcahy
Emily Ohse
Emily Younglove

**Viola**
Josh Woods
Brittany Gaffney
Tianna Frey
Jennifer White
Zach Thomas
Katie Hanley

**‘Cello**
Ben Miller
Allison Richmond
Brian Kosek
Katelyn Flynn
Amanda Vanderpool

**Bass**
Jennifer Wilkerson
Sara Marrs
Jess Dillman
Tony Jacobs

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*concertmaster
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, and Concert Singers. 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, Texas, and most recently 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 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.
Opera Scenes: Don Giovanni
Wolfgang Amadeus Mozart

7:00 p.m.
Thursday, October 22, 2009
Kresge Auditorium
Larsen Fine Arts Center
Synopsis:

ACT I. Spain, 1600s

At night, outside the Commendatore’s palace, Leporello grumbles about his duties as servant to Don Giovanni, a dissolute nobleman. *(Notte e giorno faticar)* Soon the masked Don appears, pursued by Donna Anna, the Commendatore’s daughter, whom he has tried to seduce. When the Commendatore himself answers Anna’s cries, he is killed in a duel by Giovanni, who escapes. Anna returns with her fiancé, Don Ottavio, and makes him swear vengeance on the assassin.

At dawn, Giovanni flirts with a high-strung traveler outside a tavern. She turns out to be Donna Elvira, a woman he once seduced in Burgos, who is on his trail. Giovanni escapes while Leporello distracts Elvira by reciting his master’s long catalog of conquests. *(Madamina)* Peasants arrive, celebrating the nuptials of their friends Zerlina and Masetto; when Giovanni joins in, he pursues the bride, angering the groom, who is remove by Leporello. Alone with Zerlina, the Don applies his charm, *(La ci darem la mano)* but Elvira interrupts and protectively whisk the girl away.

Outside the palace, Zerlina begs Masetto to forgive her apparent infidelity. *(Batti, batti, o bel Masetto)* Masetto hides when the Don appears, emerging from the shadows as Giovanni. He corners Zerlina. The three enter the palace together. Elvira, Anna and Ottavio arrive in masks and are invited to the feast by Leporello. During the festivities, Leporello entices Masetto into the dance as Giovanni draws Zerlina out of the room. When the girl’s cries for help put him on the spot, Giovanni tries to blame Leporello, but no one is convinced. Elvira, Anna and Ottavio unmask and confront Giovanni, who barely escapes Ottavio’s drawn sword.

ACT II.

Under Elvira’s balcony, Leporello exchanges cloaks with Giovanni to woo the lady in his master’s stead. Leporello leads Elvira off, leaving the Don free to serenade Elvira’s maid. When Masetto passes with a band of armed peasants bent on punishing Giovanni, the disguised Don gives them false directions, then beats up Masetto. Zerlina arrives and tenderly consoles her betrothed *(Vedrai carino)* In a passageway, Elvira and Leporello are surprised by Anna, Ottavio, and Masetto, who, mistaking servant for master, threatens Leporello. Frightened, Leporello unmasks and escapes *(Ah, pietà! Signori miei!)* When Anna departs, Ottavio affirms his confidence in their love. Elvira, frustrated at her second betrayal by the Don, voices her rage.

Leporello catches up with his master in a cemetery where a voice warns Giovanni of his doom. This is the statue of the Commendatore, which the Don proposes Leporello invite to dinner. When the servant reluctantly stammers an invitation, the statue accepts.

Leporello is serving Giovanni’s dinner when Elvira rushes in, begging the Don, whom she still loves to reform. But he waves her out contemptuously. At the door, her screams announce the Commendatore’s statue. Giovanni boldly refuses to repent, even in the face of death. Flames engulf the house, and the sinner is dragged to hell.

Among the castle ruins, the other plan their future *(Ah! dov’è il perfido)* and recite the moral: such is the fate of a wrongdoer. *(Questo è il fin)*

adapted from John W. Freeman
Overture

**ACT I**
Notte e giorno faticar
   Leporello: Reuben Lillie, baritone

Madamina!
   Leporello: Reuben Lillie, baritone

Là ci darem la mano
   Don Giovanni: Paul Drace, bass
   Zerlina: Andrea Peters, soprano

Batti, batti, o bel Masetto
   Zerlina: Alyssa Norden, soprano

**ACT II**
Vedrai, carino
   Zerlina: Callie Ivey, soprano

Ah, pieta! Signori miei!
   Leporello: Jase Hackman, baritone

Finale- Ah! dov’ è il perfido; Questo è il fin
   Leporello: Reuben Lillie, baritone
   Donna Elvira: Callie Ivey, soprano
   Donna Anna: Calley Seefeldt, soprano
   Zerlina: Alicia Carter, soprano
   Don Ottavio: Kevin Rader, tenor
   Masetto: Paul Drace, bass
# University Orchestra
## Dr. Neal Woodruff, Conductor

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*Concertmaster
TESTAMENT MEN’S CHOIR

Dr. Neal W. Woodruff
Director

Fall Tour

October 23-25, 2009
First Church of the Nazarene, Baraboo, Wisconsin
First Church of the Nazarene, Tomah, Wisconsin
Grace Harbor Church of the Nazarene, Green Bay, Wisconsin
First Church of the Nazarene, Waukegan, Illinois
To Be Selected From:

Ain’ Got Time to Die
At the Round Earth’s Imagined Corners
Dry Bones
Grace Alone
How Deep the Father’s Love for Us
It All Belongs to You
Rejoice and Sing Out His Praises
Then Will the Very Rocks Cry Out
The Silent Land
The Solid Rock Medley
Turkey in the Straw
Voice of Truth
When I Think About the Lord
Your Graces Still Amazes Me

arr. Philip Duey
Rene Clausen
arr. Mark Hayes
arr. Camp Kirkland
Stuart Townend
Susan Caudill ('76)
arr. Matt Gerhard ('08)
Mark Hayes
arr. Mark Hayes
David N. Childs
arr. Mark Hayes
arr. Dwight Bigler
arr. Phil DeYoung ('06)
arr. Matt Gerhard ('08)
Shawn Craig and Connie Harrington
Testament Men’s Choir
Dr. Neal Woodruff, Director
Derek Corcoran & Chris LeFevre, Accompanists

Seth Athialy Avon, IN History
Jake Boss Tinley Park, IL International Business
Jon Cable Anderson, IN Church Music
Clinton Casey Dixon, IL International Business
Derek Corcoran Bourbonnais, IL Music Performance
Paul Drace Black River Falls, WI Music Education
Jase Hackman Manhattan, IL Music/Business Admin.
Cameron Jackson Midlothian, IL Social Science Education
Mark Jenkins Carol Stream, IL Music Education
Brian Kosek New Lenox, IL Information Systems
Chris LeFevre Ashton, IL Music Education
Reuben Lillie Greenville, PA Music Education
Tim Mezera Brookfield, IL Religious Studies
Geoff Sauter Adrian, MI Music Education
Brent Skelton Luka, IL Music Education
Brad Sytsma Kentwood, MI Business Administration
Wesley Taylor Kankakee, IL Art/Digital Media
Christopher Tolbert Justice, IL Business Administration
Kyle Walker Fort Collins, CO Political Science
Geof Wallin Goshen, IN Church Music
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NATS Preview Recital

7:00 p.m.
Tuesday, November 3, 2009
Room 140
Larsen Fine Arts Center
Weep You No More  
Roger Quilter  
Ashley Raffauf, soprano  
Kate Hausken, piano

The Light That is Felt  
Charles Ives  
Paul Drace, bass  
Heather Williams, piano

Sea Wrack  
Sir Hamilton Harty  
Nicole Miller, mezzo-soprano  
Kate Hausken, piano

Waldeinsamkeit  
Max Reger  
Calley Seefeldt, soprano  
Heather Williams, piano

Lullaby  
Gian Carlo Menotti  
The Consul  
Cynthia Lopez, mezzo-soprano  
Derek Corcoran, piano

Steal Me, Sweet Thief  
Gian Carlo Menotti  
The Old Man and the Thief  
Ashlie McIntire, soprano  
Heather Williams, piano

Wie sollten  
Richard Strauss  
Reuben Lillie, baritone  
Derek Corcoran, piano

Art is Calling for Me  
Victor Herbert  
The Enchantress  
Alyssa Norden, soprano  
Kate Hausken, piano

Nacht und Träume  
Franz Schubert  
Alicia Carter, soprano  
Heather Williams, piano
The National Association of Teachers of Singing, Inc.

Mission Statement: To encourage the highest standards of the vocal art and of ethical principles in the teaching of singing; and to promote vocal education and research at all levels, both for the enrichment of the general public and for the professional advancement of the talented.

The National Association of Teachers of Singing, Inc (NATS) was founded in 1944 and is now the largest association of teachers of singing in the world. Today NATS boasts more than 6,500 members in the United States, Canada, and over twenty-five other countries around the world, including Australia, Austria, Brazil, China, Costa Rica, Denmark, Egypt, France, Germany, Iceland, Italy, Japan, Jordan, Korea, Malaysia, Mexico, Netherlands, New Zealand, Singapore, South Africa, South Korea, Spain, Switzerland, Taiwan, United Arab Emirates, and the United Kingdom, and the number of countries represented is growing every year.

Driven by its mission statement, NATS offers a variety of lifelong learning experiences to its members, such as workshops, intern programs, master classes, and conferences, all beginning at the chapter level and progressing to national events. Students of NATS members have access to one of the organization's most widely recognized activities: Student Auditions. They also have the opportunity, along with members, to compete at a national level through the National Association of Teachers of Singing Artist Awards (NATSAA). For information on these and other events and competitions for NATS members and their students go to Programs, Events, and Competitions.

NATS also supports the growth and enrichment of its members through the publication of The Journal of Singing, a scholarly journal comprised of articles on all aspects of singing and the teaching of singing, written by distinguished scholars in their fields.
Upcoming Events

Friday, November 6- Fall Play 7:00pm
Saturday, November 7- Fall Play 2:00pm
Thursday, November 12- Fall Play 7:00pm
Friday, November 13- Fall Play 7:00pm
Saturday, November 14- Fall Play 2:00pm & 7:00pm
Tuesday, November 17- Concert Singers Benefit Concert 7:00pm
Thursday, November 19- Frame/Cole Senior Recital 7:00pm
Monday, November 23- Martin/McIntire Jr./Sr. Recital 7:00pm
Friday-Saturday, December 4-5- Messiah Performance 7:00pm
Thursday- Friday, December 10-11- Sounds of the Season-7pm
STUDENT RECITAL

9:30 a.m.
November 16, 2009

Kresge Auditorium
Larsen Fine Arts Center
Thank you for turning off cellular phones and for refraining from the use of flash photography.
PROGRAM

Invocation

Sonata in D Major for piano four Hands
   Kate Burkey, piano
   Emily Poling, piano
   W. Mozart

Behold and See (from Messiah)
   Kevin Rader, tenor
   Dr. Jeff Bell, piano
   G. F. Handel

Sonatina
   Movement II
   Rose Hall, flute
   Derek Corcoran, piano
   L. Beethoven

The Light that is Felt
   Paul Drace, baritone
   Dr. Karen Ball, piano
   C. Ives

How Deep the Father’s Love for Us
   Jeremy Gibson, guitar
   S. Townend

Concerto No. 1 in E♭ Major, Op. 2
   Brittany Harris, horn
   Dr. Karen Ball, piano
   R. Strauss

Liten svit
   Brianna Robins, bassoon
   Andrea Richardson, piano
   K. Blomdahl

Presto
   Movement II
   Angela Reedy, alto saxophone
   Dr. Karen Ball, piano
   J. Gurewich
Upcoming Events

Tuesday Nov. 17, 2009: Concert Singers Benefit Concert- Kresge 7pm

Wednesday Nov. 18, 2009: Jazz Combo Performance- Common Grounds 7:30pm

Thursday, Nov. 19, 2009: Frame/Cole Sr Recital- Kresge 7pm

Monday Nov. 23, 2009: Martin/McIntire Sr. Recital- Kresge 7pm

Monday, Nov. 30, 2009: Student Recital- Kresge 9:30am

Friday-Saturday, Dec. 4-5, 2009: Messiah Performances- Kresge 7pm

Thursday-Friday, Dec. 10-11, 2009: Sounds of the Season- Kresge 7pm

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800-648-1463 | www.olivet.edu
CONCERT SINGERS
BENEFIT CONCERT

Dr. Neal W. Woodruff
Conductor

Dr. Ovid Young
Pianist

November 17, 2009
7:00 & 8:30pm
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

It's a Grand Night for Singing* (from State Fair) 
Richard Rodgers
Oscar Hammerstein II
arr. William Stickles

If I Loved You
Richard Rogers
Oscar Hammerstein II
arr. William Stickles

Main Title “Love Theme”* (from Somewhere in Time) 
John Barry

The “Running” Theme* (from Chariots of Fire) 
Vangelis

Love Walked In* (from The Goldwyn Follies) 
George Gershwin

Summertime (from Porgy and Bess) 
George & Ira Gershwin
Arr. Mark Hayes

Over the Rainbow (from The Wizard of Oz) 
Harold Arlen
arr. Mark Hayes

Once in a While*
Bud Green
Michael Edwards

An Aaron Copland Suite
Zion’s Wall (Revivalist Song) 
Jase Hackman, baritone

Laurie’s Song (from The Tender Land) 
Calley Seefeldt, soprano
arr. Irving Fine

Ching-a-ring Chaw (Minstrel Song)

Auction Cries 
(Text taken from the Auction Advertisements in the Emporia, Kansas Gazette)

Oh! Susanna 
Stephen Foster, arr. Mark Hayes

Sleighride*
Leroy Anderson

God Bless America* 
Neal Woodruff, tenor
Irving Berlin

*Denotes arrangement and/or orchestration by Ovid Young.
Thank you for your support of the Concert Singers’ Music Mission to Hong Kong & Korea in May, 2010.

Please consider making a tax-deductible contribution to the Concert Singers’ music mission trip.

With your donation of $25 you will receive an Ovid Young CD.

With your donation of $50 you will also be entered in a drawing to win a gift certificate to Faber Floral or Le Chic Cheveu.

With your donation of $100 or more you will also be entered in a drawing to win either the car detailing or pots & pan set.

Several individuals & businesses have offered gifts for our donation drawing this evening.

1405 N Kenzie Ave, Bradley, IL 60915
815-932-8600
Car detailing kit – valued at $80.00

Bade Appliance –
Classicor 11-piece cookware set valued at $125+

Faber Floral - $25 gift certificate

Le Chic Cheveu- $25 gift certificate

Ovid Young – Music for the Quiet Hours
Concert Singers
Alicia Carter
Jenna Dickey
Paul Drace
Jase Hackman
Brittany Harris
Cynthia Jackson
Reuben Lillie
Ashlie McIntire
Jonathan Mikhail
Nicole Miller
Alyssa Norden
Joel Ramirez
Merrick Robison
Calley Seefeldt

Chamber Orchestra
Flute
Aubrey Sarna
Violin I
Lauren Hoenig
Elisabeth Peulausk
Jennifer Legg
Violin II
Rachel Tschetter
Desiree Hays
Artika Anderson
Viola
Joshua Woods
Tiana Frey
Cello
Ben Miller
Allison Richmond
Bass
Sara Marrs
Percussion
Mike Zaring

One University Avenue, Bourbonnais, IL 60914
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SENIOR RECITAL

Lukas Frame
tenor
with
Dr. Ovid Young, piano

Patrick Cole
guitar

7:00 p.m.
Thursday, November 19, 2009
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Tempo di Galopp
Bourée
Allegro

Mr. Cole

Se Florinda è fedele (from *La donna ancora*)
Tu lo sai
Quella fiamma
Ah si, ben mio; coll’essere (from *Il Trovatore*)

Mr. Frame
Dr. Young, piano

Romance de Amor
Gymnopedie No. II

Mr. Cole

Bonjour, Suzon!
Extase
L’invitation au voyage

Mr. Frame
Dr. Young, piano

Satin Doll

Mr. Cole

Lenski’s Aria (from *Eugene Onégin*)

Mr. Frame
Dr. Young, piano

Louis Ignatius Gall
J. S. Bach
Matteo Carcassi

Alessandro Scarlatti
Giuseppe Torelli
Francesco Conti
Giuseppe Verdi

arr. Richard Tower
Erik Satie
arr. Jack Marshall

Leo Delibes
Henri Duparc
Henri Duparc

Duke Ellington
arr. Patrick Cole

Peter Tchaikovsky
Night and Day
Mr. Cole
arr. Patrick Cole

Ständchen
So willst du des Armen
Vergebliches Ständchen
Wiegenlied
Wie Melodien zieht es mir

Mr. Frame
Dr. Young, piano

I Surrender All
Mr. Cole
arr. Patrick Cole

Memories
a. Very pleasant
b. Rather sad

Remembrance
De la drama: Rosamunde
The Circus Band
Serenity
The Greatest Man

Mr. Frame
Dr. Young, piano

Thank you for turning off cellular phones and for refraining from the use of flash photography.
Notes

Tempo di Galopp
This piece is an interesting piece because if you listen closely, you can begin to hear the "gallop" tempo. Also, in the rubato section, Gall was trying to create relaxation in the piece without letting the listener become too relaxed.

Bourree
This is the fifth movement from Bach's "Suite in E minor for Lute." This movement demonstrates contrary counterpoint throughout its entirety, a type of composing often seen in lute piece from the Baroque period.

Allegro
Matteo Carcassi was a famous Italian guitarist and composer. His pieces are still played today because of his ability to blend technical skills and beautiful romantic music.

Se Florinda è fedele
This aria is from Alessandro Scarlatti’s opera *La donna ancora e fedele*, first performed in Naples in 1698. It is sung by Alidoro to proclaim that he knows that Florinda loves him.

Translation:
Shall I let myself fall in love? The usual ways of wooing don’t impress me, but faithfulness will win me.

Tu lo sai
Translation:
You now know how I loved you, you now know, my cruel love! Other loves I don’t desire, just remember your old lover bringing scorn to the unfaithful.

Quella fiamma
Translation:
That flame which kindled me is so pleased with my soul that it never dies. And if fate entrusts me to you, lovely rays of my beloved sun, my soul will never be able to long for any other light.

Ah si, ben mio; coll’essere
An excerpt from Act 3 of *Il Trovatore* in which Manrico and his lover Leonora are about to take marriage vows. Manrico professes that they will be married and live only for each other.

Translation:
Oh, my love! When I’ll be yours and you’ll be my bride, my soul will be fearless, my arm will be stronger; but if it is my destiny that I should be among the victims of enemy swords, then in those last moments my thought will fly to you and death will only seem to me to precede you in Heaven!
Romance de Amor
A traditional Spanish melody, Romance de Amor is a piece that contrasts the joy and pain of love. The composer uses this piece to show us how empty life is without love, but also how fulfilling it can be to have someone to love.

Gymnopedie No. II
Originally composed for Piano, Erik Satie wrote a series of works with the title Gymnopedie. These three works were thought to be precursors to modern ambient music. Each is written in 3/4 time and, when played, the themes of the pieces create a melancholy tone that creates the mood of the pieces.

Bonjour, Suzon!
Translation:
Hello, Susan my flower. You were quiet and always the prettiest one. I’m home again as you may see. From my grand voyage in Italy, I traveled paradise all though. I have made love too. But why should you care? I’m passing by your home today. Open your door to me. Hello Susan. The last time I saw you, your heart was just awaking. And then you told me “I don’t know.” I don’t want them to like me. What have you done while I was gone? Who leaves too early, returns too late.

Extase
Translation:
On your pale breast my heart is sleeping. In a slumber sweet like death. Exquisite death, death perfumed by the breath of my beloved.

L’invitation au voyage
Translation:
My child, my sister, think of the rapture of living together there! Of loving at will, of loving till death in the land that is like you! The misty sunlight of those cloudy skies has for my spirit the charms. So mysterious, of your treacherous eyes, shining brightly though their tears. There all is order and beauty, luxury, peace, and pleasure. See on the canals, those vessels sleeping. Their mood is adventurous; It’s to satisfy your slightest desire that they come from the ends of the earth. The setting suns adorn the fields, the canals, the whole city, with hyacinth and gold; The world falls asleep in a warm glow of light.

Satin Doll
This well known jazz standard is one of Duke Ellington's most famous pieces. The arrangement is mostly true to the original arrangement, but has some new influences as well. Satin Doll represents the heart of the early jazz and swing movements.

Lenski's Aria
While at a dance Lenski becomes jealous of his friend Onégine for making advances on his fiancée Olga. Lenski challenges Onegin to a duel and storms
off. While waiting in the snow for his adversary to emerge, Lenski sings of his uncertain fate and his love for his maiden, Olga.

**Translation**

Where have you gone, o golden days of my spring? What does the day coming have in store for me? It escapes my eyes, it is hidden! Shall I fall to the deadly arrow, or will it pass by? All for better, there is a pre-determined time for life and for sleep, blessed is a day of simple tasks and blessed is the day of troubles. Will the day beam shine in the morning and the bright day reign and I will descend into the mysterious darkness of my fatal tomb? The memory of a strange poet will fall into Abyss and the world shall forget me, but you, you, Olga! Tell me, will you, the maiden of beauty, come to shed a tear over the early urn and think “he loved me, he devoted to me the gloomy dawn of a troubled life!” Ah Olga, I did love you. To you alone I devoted the gloomy dawn of my troubled life. Yes Olga, I did love you! My wonderful friend, my dear friend, come, for I am your husband.

**Night and Day**

Cole Porter wrote this piece for the 1932 musical *Gay Divorce*. This song has been recorded many times by famous vocalists like Frank Sinatra, Ella Fitzgerald, and Shirley Bassey. In this arrangement, the performer creates a picture of someone thinking about his or her love from morning to evening.

**Ständchen**

**Translation**

The moon hands over the hill tops. Now is the time for love. In the garden there is a flowing fountain but no creatures are moving about. Three students come into the shade with mandolins and a zither and sing a serenade. The music floats to the ear of a maiden and she sees a vision of her lover and murmurs, “Forget me not!”

**So willst du des Armen**

**Translation:**

You are mine at last, love! The darkness is past, the dawn is divine. The green leaves and the river, how brightly they shine! The prison of night is over. I gaze on the skies and the sun and cool breeze blind my eyes. I hope I’m not dreaming! Doubt has departed, to live is to love. Shine down sun! The journey is done, the victory is mine! At last I have found love’s holiest shrine!

**Vergebliches Ständchen**

**Translation:**

He: Good evening, my treasure, good evening, sweet girl! I come from love of you. Ah, open the door, open the door for me!

She: My door is locked, and I won’t let you in: My mother has advised me well! If you came in, it would all be over for me!

He: The night is so cold, and the wind so icy that my heart will freeze, and my love will be extinguished! Open for me, sweet girl!

She: If your love starts dying, then let it be extinguished! If it keeps dying, go home to bed, and rest! Good night, my boy!
Wiegenlied

Translation:
Good evening, and good night, with roses adorned, with carnations covered, slip under the covers. Early tomorrow, God willing, you will wake once again.
By angels watched, who show you in your dream the Christ-child’s tree.
Sleep now peacefully and sweetly, see the paradise in your dream.

Wie melodien zieht es mir

Translation:
It pulls at me, like a melody, quietly through my mind; it blossoms like spring flowers and wafts away like fragrance.
But when it is captured in words, and placed before my eyes, it turns pale like a gray mist and disappears like a breath.
And yet, remaining in my rhymes there hides still a fragrance, which mildly from the quiet bud my moist eyes call forth.

I Surrender All

Using the well-known melody of this hymn, I Surrender All is presented in a new light with this piece. I have arranged this piece with two main ideas. First, the guitar is tuned very differently than usual, so that the open strings create the tonality of the piece (D-A-D-G-A-D). Also, being an acoustic piece, the strumming is important to the rhythm and dynamics of the song. This song comes straight from my love for my Lord Jesus Christ.

A few notes on Charles Ives and early twentieth century music

Charles Edward Ives (1874-1954) is widely regarded as one of the first American composers of international significance. Ives’s music was largely ignored during his life, and many of his works went unperformed for many years. Over time, Ives came to be regarded as an “American Original.” Ives combined the American popular and church-music traditions of his youth with European art music, and was among the first composers to engage in a systematic program of experimental music, with musical techniques that included irregular rhythms and notes clusters as well as atonal and disjunct melodies and harmonies, foreshadowing virtually every major musical innovation of the 20th Century.

De la drama: Rosamunde

Translation:
I wait, alas! Crying in pain over your long absence; come back, come back; without your presence, without happiness for me in vain blooms the sweet spring proud of the scenery nothing displeases please me in nature. My God! I have cried a long time. Nevertheless is there not more to come? My God! I implore you! Well! At least the grace can again reunite us.
Upcoming Events

November 23, 2009: Martin/McIntire Jr/Sr Recital- Kresge, 7:00pm

November 30, 2009: Student Recital- Kresge, 9:30am

December 4-5, 2009: Messiah Performances- Kresge, 7:00pm

December 7, 2009: Student Recital- Kresge, 9:30am

December 10-11, 2009: Sounds of the Season- Kresge, 7:00pm

Mr. Frame presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree with an emphasis in Music Performance. He is the voice student of Dr. Jeff Bell.

Mr. Cole presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree with an emphasis in music. He is the guitar student of Prof. Freddie Franken.
Orpheus Choir
A Ministry in Music

Dr. Jeff Bell, conductor

Fall Tour 2009

Green Bay, WI
Madison, WI
Richland Center, WI
Princeton, IL
PROGRAM SELECTED FROM:

A Mighty Fortress is Our God  Luther; arr. Mueller
Alleluia  R. Thompson
Alma Mater  B. Carmony
Betelehemu  African Folk Tune; arr. J. Crutchfield
Canticle of Praise  M. Hayes
Elijah Rock  arr. M. Hogan
Gloria  J. Rickard
Grace Above All  A. Petker
Lord God, You Have Called Your Servants  J. McDermid
Love Came Gently  M. Funderburk
O Magnum Mysterium  M. Lauridsen
Peace I Leave with You  K. Nystedt
Praise God  J. Walker
Psalm 148: Praise ye the Lord  H. Stevens
Soon Ah Will Be Done  W. Dawson
The Lord Bless You and Keep You  P. Lutkin
The Star Spangled Banner  arr. R. McKelvy

Two CD recordings of Orpheus Choir
are available for purchase:
A Mighty Fortress and Great Is Thy Faithfulness.
PERSONNEL

**SOPRANO**

Sarah Aaron  
Laura Bruns*  
Alicia Carter  
Lindsay Close*  
Jenna Dickey  
Elizabeth Eddy  
Taylin Frame  
Katelyn Holmer  
Callie Ivey  
Rebecca Lankford  
Laura McCague  
Ashlie McIntire  
Andrea Peters  
Megan Radcliffe  
Ashley Raffauf  
Anna Reed  
Calley Seefeldt  
Heather Willoughby  
Sarah Yanchick

Sarah Aaron  
Laura Bruns*  
Alicia Carter  
Lindsay Close*  
Jenna Dickey  
Elizabeth Eddy  
Taylin Frame  
Katelyn Holmer  
Callie Ivey  
Rebecca Lankford  
Laura McCague  
Ashlie McIntire  
Andrea Peters  
Megan Radcliffe  
Ashley Raffauf  
Anna Reed  
Calley Seefeldt  
Heather Willoughby  
Sarah Yanchick

Watseka, IL  
Watseka, IL  
Bourbonnais, IL  
Flushing, MI  
Bloomfield Hills, MI  
Shelbyville, IN  
Centreville, VA  
Dunlap, IL  
Boise, ID  
Midlothian, VA  
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Gibson City, IL  
Charleston, WV  
Homewood, IL  
Huntington, IN  
Watseka, IL  
Joliet, IL

Childhood Development  
Elementary Education  
Music Education  
Elementary Education  
Music Education  
Business Administration  
Music Performance  
Social Work/Intercultural Studies  
Music Education  
English/Intercultural Studies  
Social Work  
Music Performance  
Music Education  
Biology  
Music Education  
Math Education  
Music Education  
Accounting  
Social Work

**TENOR**

Justin Alger  
Tyler Dossett  
Cameron Dunlop  
Luke Frame  
Cameron Frye  
Kyle Hance  
Matthew Kee  
Jonathan Mikhail  
Luke Olney+  
Kevin Rader  
Merrick Robison  
Wesley Taylor  
Nate Waller

Justin Alger  
Tyler Dossett  
Cameron Dunlop  
Luke Frame  
Cameron Frye  
Kyle Hance  
Matthew Kee  
Jonathan Mikhail  
Luke Olney+  
Kevin Rader  
Merrick Robison  
Wesley Taylor  
Nate Waller

Bradley, IL  
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Marion, IA  
Kankakee, IL  
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Music  
Mass Communications  
International Business/Spanish  
Communication Studies  
Sociology  
Music/Psychology  
Music/Theater  
Art/Digital Media  
Engineering

+ accompanist  
♦ officer
PERSONNEL

ALTO

Elizabeth Bernhardt* Green Bay, WI Elementary Education
Amanda Cook Aurora, IL Social Work
Laura DeMerell Portage, MI English
Libby Devine Elgin, IL Biology
Emily Dillard Galesburg, IL Music/Business
Laura Fleschner Terre Haute, IN Mass Communication
Cindy Jackson Herscher, IL Music Education
Stephanie Johnson Madison, WI Fashion Merchandising
Andrea LaMontagne Kankakee, IL Political Science/Pre Law/History
Cynthia Lopez Wood Dale, IL Nursing
Nicole Miller* Ortonville, MI Music
Audrey Mikhail Joplin, MO Biology/Pre Med
Alyssa Norden Kankakee, IL Music Performance/ Music Ed
Emily Poling* Lancaster, OH Music Education
Caitlin Porter Elida, OH Corporate Communication
Anna Smit Byron Center, MI Mass Communication
Samantha Stamer Chandler, AZ Music Education
Sarah Ward Wheaton, IL Biblical Studies/Phil & Religion
Chelsea Winn Kewanee, IL Nursing

BASS

Tony Allen Bourbonnais, IL Mass Communication
Jake Boss Tinley Park, IL International Business
Caleb Chastain Pendleton, IN Art
Ben Cherney Iron Mountain, MI Music Composition & Theory
Neil Frazer Spooner, WI English Education
Paul Drace Black River Falls, WI Music Performance/Music Ed
Jase Hackman* Manhattan, IL Music/Business Administration
Reuben Lillie Greeneville, PA Music Education
Seth Means Honey Creek, IA Engineering
Joel Ramirez* Cicero, IL Music
Blake Reddick* Bourbonnais, IL Music
Josh Ring Dunlap, IL Music Composition & Theory
Ryan Shrout Jacksonville, FL Engineering
Brad Sytsma Grand Rapids, MI Business Administration
Josh Woods* Brunswick, OH Pastoral Ministry
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 every General Assembly 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.

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
## 2009 - 2010 Performance Schedule

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<td>Sounds of the Season concert</td>
<td>ONU; Kresge Auditorium</td>
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<td>March</td>
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<td><em>Night of Jazz</em></td>
<td>with ONU Jazz Band</td>
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<td>ONU; Chalfant Hall</td>
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<td>19 - 21</td>
<td>Spring Choir Tour</td>
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<td>April</td>
<td>9, 10</td>
<td>Choral Workshop with Dr. Rene Clausen</td>
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<td>Ladies Day (ONU; Chalfant Hall)</td>
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<td>Home Concert (ONU; Kresge Auditorium)</td>
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<td>May</td>
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<td>Baccalaureate Service</td>
<td>ONU; McHie Arena</td>
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Olivet Nazarene University  | Department of Music
800-648-1463  | www.olivet.edu
JUNIOR/SENIOR RECITAL

Emily Martin
clarinet
with
Dr. Ovid Young, piano

Ashlie McIntire
soprano
with
Prof. Heather Williams, piano
Dr. Neal Woodruff, tenor

7:00 p.m.
Monday, November 23, 2009
Kresge Auditorium
Larsen Fine Arts Center
Invocation

Je suis encor (from Manon)
La Bonne Chanson

La lune blanche luit dans les bois
J'allais par des chemins perfides
J'ai presque peur vérité

Miss McIntire
Prof. Williams, piano

Presto (from Sonata No. 1 in g minor)
Adagio (from Concerto in A for Clarinet and Piano)

Miss Martin, clarinet
Dr. Young, piano

Ah! Lo previdi!

Miss McIntire
Prof. Williams, piano

Petite Piece
Variations on a theme by Mozart

Miss Martin, clarinet
Dr. Young, piano

Cycle of Holy Songs
Psalm 134
Psalm 142
Psalm 148
Psalm 150

Miss McIntire
Prof. Williams, piano

Solo de Concours
Hora Staccato

Miss Martin, clarinet
Dr. Young, piano

Abendempfindung
Bret' über mein Haupt
Verborgenheit
Glück, das mir verblieb (from Die Tote Stadt)

Miss McIntire
Prof. Williams, piano

Jules Massenet
Gabriel Fauré

Johann Sebastian Bach
Wolfgang A. Mozart

Wolfgang A. Mozart

Claude Debussy
Ludwig van Beethoven
arr. Simeon Bellison

Ned Rorem

Andre Messager
Grigoraş Dinicu
arr. Jascha Heifetz

Wolfgang A. Mozart
Richard Strauss
Hugo Wolf
Erich Wolfgang Korngold
O soave fancuilla (from *La Bohème*)

Miss McIntire
Dr. Neal Woodruff, tenor
Prof. Williams, piano

Miss Martin presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree with an emphasis in Music Performance. She is the clarinet student of Dr. Harlow Hopkins.

Miss McIntire presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree with an emphasis in Music Performance. She is the voice student of Dr. Neal Woodruff.
Je Suis Encor
The cavalier Lescaut, a member of the Royal Guard, has been waiting for his young cousin, Manon, to arrive in a coach on the way to a convent school. When she appears, she is even prettier and more charming than Lescaut had expected. She breathlessly relates the adventures of her journey.

Translation:
I’m still quite dazed; I’m still numb! Ah, my cousin, excuse me! Excuse an emotional moment. I’m still quite numb! Pardon my chatter. I’m traveling for the first time! The coach had scarcely left when I was admiring, wide-eyed, the hamlets, the forests, the plain, and the travelers young and old. Ah, my cousin, excuse me! This is my first trip! Curious, I watched fly by the tress quivering in the wind! And I forgot, full of joy that I was leaving for the convent! Faced with so many new things, don’t laugh if I tell you that I thought I had wings and was flying in paradise! Yes, my cousin! Then I had a moment of sadness. I cried. I don’t know why. A moment later, I confess, I was laughing, ha!ha!ha! but without knowing why! Ah, my cousin...

La lune blanche luit dans les bois
Translation
The white moon shines in the forest, from every branch comes forth a voice, under the foliage, oh beloved! The pond reflects, a deep mirror, the silhouette of the dark willow, where the wind is weeping. Let us dream, this is the hour! A vast and tender calm seems to descend from the firmament which the orb clads in rainbow colors; this is the exquisite hour.

J’allais par des chemins perfidies
Translation
I was walking along treacherous paths, painfully uncertain, your dear hands were my guides; very pale on the distant horizon. The hope of dawn was glimmering- your glance was like the dawn! No noise, save the sound of his own steps, gave courage to the traveler; your voice has said to me: Go on! My fearful heart, my gloomy heart! Wept lonely on the mournful road, but love, delightful vanquisher, has united us in joy!

J’ai Presque peur en vérité
Translation:
I almost fear, in truth be said, so much I feel my life enlaced with that all radiant thought that took hold of my soul that past summer. So much your image, dear to me forever, dwells in this heart, all yours, this heart with sole desire to love and to please you. And I tremble, please forgive my bluntly telling it, at the thought that a single word, a smile coming from you now is my law. And that it would suffice a gesture or a word or twinkling of an eye to make the whole of me bereft of my celestial dream! But if I should no longer see you, the future would appear so sad and filled with endless grief,
except for one great hope: immersed in this supreme happiness, to repeat to myself again and again, in spite of those sad thoughts, that I love you, that I love you!

Ah! Lo previdi!

Ah! Lo previdi! Is Mozart’s first great concert aria, and is more a scene than a stand-alone aria; it is split into three sections. The text is taken from Act II, Scene 9 of Paisiello’s *Andromeda*. In this scene, after Andromeda has been saved, and she and Perseus have fallen in love, Euristeus tells Andromeda that Perseus is dead. Andromeda bitterly reproaches him for not preventing her beloved’s death, and determines to die and join Perseus.

**Translation:**

Ah, my foreboding! Poor, tragic prince-ling, of the very same weapon that saved my life, you have become the victim. Could you not be prevented from such a cruel deed? Had you no compassion? Could you not be moved to merciful compassion? What tiger nourished you? Tell me, tell me! Where was your cradle? You must vanish! Begone from my sight forever! Ah! begone from sight forever, most ungrateful, cruel heart! Ah! why linger? Begone forever, you have proved vile beyond belief, Go! O traitor, come back no more! You have been the cause of all my grief; my woe, unendurable, augurs no relief. Go, o monster! Fly forever! Go to rejoin all your brutal kind, to the lair where you belong! Woe is me! Wretched one! In vain my anger! Meanwhile my love is lying drenched in his blood, your victim. What has your weapon done, Perseus? How you chill me! First you saved me from dying, but now you kill me. His noble soul has departed; crimson streams the blood, rending the wounded body. How day has darkened; my eyes are blinded; all now must grieve me. Under terrible sorrow my heart is fainting. Ah, my beloved, do not leave me. United, let us depart. O wait a little! Because my pain will soon end in death, o tarry, o tarry, wait for my spirit! Cross not dark Lethe’s torrent, wait on this side, I pray you; ah, wait for me! Cross not, my beloved, the torrent, whose waters are abhorrent, whose waters are abhorrent. But do not let them affray you. Cross not the stream, but wait for me! O grant my plea to come with you, o wait for me!

Abendempfindung

**Translation:**

It is evening, the sun is gone, and the moon beams silver light; so flees life’s loveliest hours, run away as in a dance. Soon flees life’s bright scenes, and the curtain falls; ended is our play! Friends’ tears flow already on our grave. Soon perhaps (blow by me, like a gentle westwind, a quiet foreboding,) I complete this lifelong pilgrimage, fly to the land of rest. If you will then weep beside my grave, mourning my ashes seen, then o friends, will I appear to you and shall to heaven above you blow. Present also a tear for me, and pluck me a violet on top my grave, and with your soulful gaze look then softly down upon me. Consecrate for me a tear, and ah! do not feel shame for
consecrating it to me; oh, it then will be in my diadem the most beautiful pearl!

**Bret' über mein Haupt**  
**Translation:**  
Spread over my head our black hair, draw your face closer to me, there flows into my soul so bright and clear your eyes’ light. I do not wish for the sun’s magnificence above, nor even the stars shining garland, I wish only for the night of your locks, and the light of your eyes.

**Verborgenheit**  
**Translation:**  
Let me be, o world! Do not tempt me with offerings of love. Leave this heart alone to experience its own joy, its own sorrow. I know not why I grieve. It is some uncommon pain. But always through my tears, I see the loving light of the sun. I often feel that I hardly know myself and bright joy flashes through the heaviness that oppresses me, blissfully into my breast. Let me be, o world! Do not tempt me with offerings of love. Leave this heart alone to experience its own joy, its own sorrow.

**Glück, das mir Verblieb**  
Paul is despondent over the death of his young wife Marie, but then he meets a woman who looks much like his wife and he invites her to his home. This woman, Marietta, is a dancer, uninhibited and beautiful. He wraps her in a shawl of his Marie’s and takes a lute from the wall and hands it to her. She thinks he must be a painter looking for a subject, but says that an old lute demands an old song and sings for him.  

**Translation:**  
Good fortune, remaining near to me, come to me, my true love. Evening sinks into the grove you are my light and day. Timidly beats heart on heart hope rises toward heaven. So true, a mournful song. The song of true love that must die. I know this song. I heard it oftentimes in younger in fairer days. It still has one more verse do I know it still? Though grief becomes clouded, come to me, my true love. Lean to me your pale face death will not part us. If you must one day part from me, believe, there is rebirth.

**O soave fanciulla**  
**Translation:**  
*Rodolfo:* O adorable angel, o gentle vision, surrounded by the moon-light’s silver glow, in your sweet person I realize my fondest dreams of long ago!  
*Mimi:* Ah! I’ve never known before! A long so tender and glowing!  
*Rodolfo:* Never have I known before so divine a rapture! Radiant with happiness my heart is glowing, now at last I have found you, my one and only love!  
*Mimi:* Oh, how its soothing power over comes my heart with gladness, how sweet to be in love! No, please don’t! My sweetheart! Your friends are
waiting...You’re sending me away then? I would say...but I dare not...What? Would you take me along?
Rodolfo: You, Mimi? Would you not rather stay at home with me? Out there it’s freezing...
Mimi: I’ll stay close beside you!
Rodolfo: And later?
Mimi: I wonder!
Rodolfo: Take my arm, my little darling.
Mimi: I obey you, my lord!
Rodolfo: Your love is mine?
Mimi: I love you!
Both: My love, my love! My love!

Thank you for turning off cellular phones and for refraining from the use of flash photography.
Upcoming Events

November 30, 2009: Student Recital- Kresge, 9:30am

December 4-5, 2009: Messiah Performances- Kresge, 7:00pm

December 7, 2009: Student Recital- Kresge, 9:30am

December 10-11, 2009: Sounds of the Season- Kresge, 7:00pm
STUDENT RECITAL

9:30 a.m.
Monday, November 30, 2009
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Horn Concerto No. 1 in D Major
Rebeckah Sterns, French horn
Dr. Karen Ball, piano

Der Tod und das Madchen
Cynthia Lopez, mezzo-soprano
Derek Corcoran, piano

Andalucla
Kate Hausken, piano

Deh Vieni, Non Tardar (from Le Nozze Di Figaro)
Calley Ivey, soprano
Dr. Karen Ball, piano

Fantasie
Diane Rankin, flute
Desiree Hayes, piano

Far From the Home I Love
Rebekah Hazen, mezzo-soprano
Kate Hausken, piano

Etude in C Minor, Op.25 No. 12
Andrea Richardson, piano

Silent Noon
Cindy Jackson, alto
Dr. Jeff Bell, piano

Concerto
Derek Corcoran, piano
Dr. Karen Ball, piano

Sonata No. 1 in E Minor
Brian Kosek, 'cello
Kate Hausken, piano
Thank you for turning off cellular phones and for refraining from the use of flash photography.
Upcoming Events

December 4-5, 2009: *Messiah* Performances- Kresge, 7:00pm

December 7, 2009: Student Recital- Kresge, 9:30am

December 10-11, 2009: Sounds of the Season- Kresge, 7:00pm
OLIVET NAZARENE UNIVERSITY

and

National City

Now a part of

PNC

present

The 74th Annual Presentation of
George Frideric Handel's

Messiah

Dr. Jeff Bell, conductor
Dr. Neal Woodruff, conductor

with the
Olivet Nazarene University Orchestra,
Choirs, and featured soloists

Friday, Dec. 4, 2009 • 7 p.m.
Saturday, Dec. 5, 2009 • 7 p.m.

Kresge Auditorium
Larsen Fine Arts Center
Olivet Nazarene University

For more information, please call 815-939-5110.
Soloists

Friday evening:
Shannon Woodruff, soprano
Kimberly Meiste, contralto
Dr. Neal Woodruff, tenor
Dr. Jeff Bell, bass

Saturday evening:
Ashlie McIntire, soprano
Jenna Dickey, contralto and soprano
Luke Frame, tenor
Merrick Robison, tenor
Reuben Lillie, bass

with

Dr. Timothy Nelson, organ
Kate Hausken, harpsichord

Chrysalis Women’s Choir
Dr. Jeff Bell, conductor

Testament Men’s Choir
Dr. Neal Woodruff, conductor

Orpheus Choir
Dr. Jeff Bell, conductor

University Orchestra
Dr. Neal Woodruff, conductor
Orchestra

Flute
Aubrey Sarna
Diane Rankin
Marijke-Nicole Bakker

Oboe
April Becker
Kristen Kehl
Katelyn Dunkman

Clarinet
Emily Martin
Sarah O’Neal

Bassoon
Ashley Pitzer
Brianna Robins

Horn
Brittany Harris
Rebeckah Stems

Trumpet
Merrick Robison
Patrick Wright
Jordan Bond

Trombone
Blake Reddick
Ian Matthews
Zach Kohlmeyer

Timpani
Mike Zaring
Kaleb Soller

Harpsichord
Kate Hausken

Organ
Dr. Timothy Nelson

Violin 1
Lauren Hoeing*
Elizabeth Peulausk
Jessica Brown
Jennifer Legg
Stephen Lehman
Lauren Beatty
Amanda Luby
Sarah Moore
Amanda Winkle

Violin II
Rachel Tschetter
Desiree Hays
Tika Anderson
Jordan Cramer
Emily Younglove
Amanda Mackey
Sarah Jensen
Delia Mulcahy
Areli Lara
Heather Williams

Viola
Josh Woods
Brittany Gaffney
Tianna Frey
Jennifer White
Zach Thomas
Katie Hanley
Matt White
Kelsi Rector
Katy Van Donselaar

Cello
Ben Miller
Allison Richmond
Brian Kosek
Katelyn Flynn
Amanda Vanderpool
Dr. Shirlee McGuire
Nicole Gassman

Bass
Jennifer Wilkerson
Sarah Marrs
Tony Jacobs
Austin Dexter
Jesse Dillman

*Concertmistress
Messiah Chorus

Soprano
Sarah Aaron
Laura Bruns
Alicia Carter
Lindsay Close
Hannah Crowder
Ashley Desrochers
Jenna Dickey
Elizabeth Eddy
Lauren Edwards
Whitney Foster
Taylin Frame
Tianna Frey
Shanna Hoekstra
Katelyn Holmer
Callie Ivey
Johanna Kearney
Justyne Kirchner
Jessica Kooi
Rebecca Lankford
Laura McCague
Ashlie McIntire
Dr. Janna McLean
Bethany Meredith
Morgan Messer
Andrea Peters
Megan Radcliffe
Ashley Raffauf
Emily Rattle
Anna Reed
Kristin Rinehart
Rebecca Rodeheaver
Erin Sebero
Calley Seefeldt
Kelsey Sowards
Jennifer Valpatic
Alicia Williams
Heather Willoughby
Kate Wilson
Allison Wiseman
Sarah Yanchick
Emily Yoder
Bailey Zeilenga

Alto
Lyssa Baker
Liz Bernhardt
Amanda Cook
Laura Demerell
Libby Devine
Chelsea Diemer
Emily Dillard
Kathleen Farris
Jenelle Fields
Laura Fleschner
Heather Fortin
Aline Francani
Lindsey Hayes
Rebekah Hazen
Laura Holdham
Megan Huntsman
Cindy Jackson
Lisa Jackson
Stephanie Johnson
Elizabeth Kuhns
Lynne Kurtz
Andrea LaMontagne
Rachel Lenger
Cynthia Lopez
Heather Marrs
Sarah Metzger
Nicole Miller
Audrey Mikhail
Ashley Mortensen
Alyssa Norden
Emily Poling
Caitlin Porter
Andrea Richardson
Nicole Sloan
Anna Smit
Messiah Chorus

Sarah Staal
Samantha Starner
Kyrrstin Stephens
Shequita Thomas
Caitlin Todd
Jessica Voss
Sarah Ward
Christin Wilson
Chelsea Winn
Catie Young

Tenor
Justin Alger
John Cable
Tyler Dossett
Cameron Dunlop
Luke Frame
Cameron Frye
Kyle Hance
Matt Kee
Timothy Mezera
Jonathan Mikhail
Luke Olney
Kevin Rader
Geoff Sauter
Brent Skelton
Wesley Taylor
Christopher Tolbert
Nate Waller

Bass
Anthony Allen
Seth Athialy
Jake Boss
Clinton Casey
Caleb Chastain
Ben Cherney
Derrick Corcoran
Paul Drace
Neil Frazer

Jase Hackman
Cameron Jackson
Mark Jenkins
Brian Koseck
Chris LeFevre
Reuben Lillie
Seth Means
Joel Ramirez
Josh Ring
Ryan Shrout
Brad Sytsma
Geof Wallin
When George Frideric Handel was invited to Dublin in 1741 to present a series of benefit concerts, it was expected of this “gentleman universally known by his compositions in all kinds of music, and particularly for his Te Deum, Jubilate and Anthems, and of the compositions in Church Musick” that he compose a new oratorio. The new work, “The Messiah,” was composed between August 22 and September 12, a feat of concentrated composition that, while not untypical of Handel, has given rise to numerous apocryphal legends. The fact that it was composed so quickly is explained by Handel’s skillful adaptation of music originally conceived for other performance media. However, the resulting music fits the texts of “Messiah” so well that one is easily convinced that the music was written with those words in mind. The choice of Charles Jennen’s libretto and the eventual shape of the oratorio (the relative prominence of the chorus and the rather small orchestration) are explained by the amateur nature of the Music Academy of Dublin, which premiered the work on April 13, 1742.

Since the work was intended for Dublin, Handel apparently felt he could use a libretto derived wholly from Scripture — in 1738 London had soundly rejected “Israel in Egypt,” a work similarly based on Scripture. His choice of a purely biblical libretto makes “Messiah” unique among Handel’s other oratorios because, unlike them, it is non-dramatic. The oratorio has neither identifiable characters — the soloists are designated only by voice part, and in the Dublin premiere nine different soloists were used — nor plot. Lacking the dramatic confrontation and direct narration common to Handel’s operas and dramatic oratorios, this work succeeds on the strength of its use of the chorus as the central protagonist. In his use of the chorus, Handel responds not only to the uniqueness of the libretto, but also to the grand, ceremonial anthems that were the foundations of his sacred music.

The continuing success of “Messiah” has led to a number of different versions of the work, many of them created by Handel himself to fit the instrumentalists and singers available for a given performance. It is difficult (if not impossible) to come to a definitive decision as to who should sing what, how given rhythm ought to be performed, what the optimal forces are, what ornamentation should be used, and all the other questions that fall under the category of “historical authenticity.” In reality, the work must be reshaped and redefined for the unique requirements of each performance. The sheer length of the oratorio mandates some cuts, in order to rehearse and perform within the time constraints of a modern concert venue, still hopefully maintaining the structural integrity and musical vision of the composer’s original conception.

Though Handel never again returned to this non-dramatic, contemplative sort of work, “Messiah” is almost solely responsible for posterity’s adulation of the composer. No other work of Handel’s can claim such universal familiarity and acceptance, or boast such an unparalleled history of public performance and reverence. As far removed from Handel’s ideal of dramatic oratorio as “Messiah” is, it remains the work by which every oratorio since has been measured. There lies the magnificence of this composition, and the reason it continues to deserve our performances and admiration.
Welcome and Invocation

Part One

Overture

Recitative

Dr. Woodruff ♦ Mr. Frame

Comfort ye, My people, saith your God. Speak ye comfortably to Jerusalem, and cry to her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness. Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah 40:1-3)

Aria

Dr. Woodruff ♦ Mr. Frame

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain. (Isaiah 40:4)

Chorus

Dr. Woodruff ♦ Mr. Frame

And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah 40:5)

Recitative

Dr. Bell ♦ Mr. Lillie

Thus saith the Lord, the Lord of Hosts: Yet once, it is a little while, and I will shake the heavens and the earth, the sea and the dry land; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in; behold, he shall come, saith the Lord of Hosts. (Haggai 2:6,7; Malachi 3:1)

Aria

Dr. Bell ♦ Mr. Lillie

But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner’s fire. (Malachi 3:2)

Recitative

Miss Meiste ♦ Miss Dickey

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel: God with us. (Isaiah 7:14; Matthew 2:23)

Aria with chorus

Miss Meiste ♦ Miss Dickey

O thou that tellest good tidings to Zion, get thee up into the high mountain! O thou that tellest good tidings to Jerusalem, lift up thy voice with strength! Lift it up, be not afraid! Say unto the cities of Judah, Behold your God! O thou that tellest good tidings to Zion, arise, shine, for thy light is come, and the glory of the Lord is risen upon thee! (Isaiah 40:9)

Recitative

Dr. Bell ♦ Mr. Drace

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the
Gentiles shall come to thy light, and kings to the brightness of thy rising. (Isaiah 60:2,3)

Aria
Dr. Bell ♦ Mr. Draci
The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah 9:2)

Chorus
For unto us a child is born, unto us a son is given; and the government shall be upon His shoulder; and His name shall be called Wonderful, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace. (Isaiah 9:6)

Pastoral Symphony

Recitative
Mrs. Woodruff ♦ Miss McIntire
There were shepherds abiding in the field, keeping watch over their flock by night. And lo! The angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke 2:8-9)

Recitative
Mrs. Woodruff ♦ Miss McIntire
And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord. (Luke 2:10-11)

Recitative
Mrs. Woodruff ♦ Miss McIntire
And suddenly there was with the angel a multitude of the heavenly host, praising God and saying: (Luke 2:13)

Chorus
Glory to God in the highest, and peace on earth, good will toward men. (Luke 2:14)

Aria
Woodruff ♦ Miss Dickey
Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold, the king cometh unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen. (Zechariah 9:9-10)

Recitative
Miss Meiste ♦ Miss Dickey
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing (Isaiah 35:5-6)

Aria
Miss Meiste and Mrs. Woodruff ♦ Miss Dickey and Miss McIntire
He shall feed His flock like a shepherd, and He shall gather the lambs with His
Come unto Him all ye that labor and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls. (Isaiah 40:11; Matthew 11:28-29)

Part Two

Aria
Miss Meiste ♦ Miss Dickey
He was despised and rejected of men, a man of sorrows and acquainted with grief. (Isaiah 53:3)

Chorus
Surely He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah 53:4-5)

Recitative
Dr. Woodruff ♦ Mr. Robison
They rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him. (Psalm 69:20)

Aria
Dr. Woodruff ♦ Mr. Robison
Behold and see if there be any sorrow like unto His sorrow. (Lamentations 1:12)

Recitative
Dr. Woodruff ♦ Mr. Robison
He was cut off out of the land of the living; for the transgression of Thy people was He stricken. (Isaiah 53:8)

Aria
Dr. Woodruff ♦ Mr. Robison
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. (Psalm 16:10)

Chorus
Hallelujah! For the Lord God Omnipotent reigneth. The kingdom of the world is become the kingdom of our Lord and of His Christ; and He shall reign for ever and ever, King of Kings, and Lord of Lords, Hallelujah! (Revelation 19:6; 1:15; 19:16)

Part Three

Aria
Mrs. Woodruff ♦ Miss McIntire
I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job 19:25-26)
Chorus
Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians 15:21-22)

Recitative
Dr. Bell ♦ Mr. Lillie
Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians 15:51-52)

Aria
Dr. Bell ♦ Mr. Lilli
Mr. Robison, trumpet
The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. (I Corinthians 15:52-53)

Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood to receive power, and riches, and wisdom, and strength, and honour, and glory and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen. (Revelation 5:12-13) ♦ ♦ ♦
OLIVET NAZARENE UNIVERSITY
and
National City. Now a part of PNC
present

SOUNDS of the SEASON

Kresge Auditorium
Larsen Fine Arts Center
Olivet Nazarene University

Thursday, Dec. 10, 2009 7 p.m.
Friday, Dec. 11, 2009 7 p.m.

Tickets: $5 for adults, $3 for students and seniors
To purchase tickets in advance,
call 815-939-5110.

Piggush-Simoneau, Inc. is the proud sponsor of the
ONU Presents Community Series

ONU Presents is also sponsored by:
STUDENT RECITAL

9:30 a.m.
Monday, December 7, 2009
College Church of the Nazarene
PROGRAM

Kent Kennan Sonata for Trumpet and Piano
Movement 1
RaeMarie Donaldson, trumpet
Dr. Karen Ball, piano

Psyche
Nicole Miller, mezzo soprano
Kate Hausken, piano

Concerto in G Major
Adagio non troppo
Aubrey Sarna, flute
Dr. Ovid Young, piano

Non lo dirò col labbro (from Tolomeo)
Caitlin Porter, alto
Dr. Jeff Bell, piano

Caprice
Merrick Robison, trumpet
Dr. Karen Ball, piano

Wer nur den lieben Gott lasst walten, BWV 642
John Michael Jurica, organ

Pavana
Tyson Dodd, Guitar

Concerto No. 5
Movement 1
Jordan Cramer, violin
Josh Ring, piano

Prelude and Fugue in C Major, BWV 553
Caitlin Todd, organ

Sonata No.3
Allegro
Desmond Handson, alto saxophone
Andrea Richardson, piano
Thank you for turning off cellular phones and for refraining from the use of flash photography.
Upcoming Events

December 10-11, 2009: Sounds of the Season- Kresge, 7:00pm
Calendar of Events

**JANUARY 2010**

* = ONU Presents Event

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>12</td>
<td>Orchestra Clinic Concert*</td>
<td>Kresge Auditorium</td>
<td>7 P.M.</td>
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<tr>
<td>21</td>
<td>Sr. Recital – Poling Burkley</td>
<td>Kresge Auditorium</td>
<td>7 P.M.</td>
</tr>
<tr>
<td>26</td>
<td>Sr. Recital – Dickey/Reedy/Taylor</td>
<td>Kresge Auditorium</td>
<td>7 P.M.</td>
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<tr>
<td>28</td>
<td>Faculty Recital – Anderson Jacklin</td>
<td>Kresge Auditorium</td>
<td>7 P.M.</td>
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**FEBRUARY 2010**

<table>
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<tr>
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<tbody>
<tr>
<td>5-6</td>
<td>Band Winter Showcase*</td>
<td>Kresge Auditorium</td>
<td>7 &amp; 9 P.M.</td>
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<tr>
<td>8</td>
<td>Commencement Concert Auditions</td>
<td>Kresge Auditorium</td>
<td>7 P.M.</td>
</tr>
<tr>
<td>9</td>
<td>Composers of Olivet Concert</td>
<td>Kresge Auditorium</td>
<td>7 P.M.</td>
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<tr>
<td>25-26</td>
<td>Spring Musical, Little Women</td>
<td>Kresge Auditorium</td>
<td>7 P.M.</td>
</tr>
<tr>
<td>27</td>
<td>Spring Musical, Little Women*</td>
<td>Kresge Auditorium</td>
<td>2 &amp; 7 P.M.</td>
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**MARCH 2010**

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<tbody>
<tr>
<td>2</td>
<td>Concert Band Concert</td>
<td>Kresge Auditorium</td>
<td>7 P.M.</td>
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<tr>
<td>4</td>
<td>Jr./Sr. Recital – Harris/Wright</td>
<td>Kresge Auditorium</td>
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<td>18</td>
<td>Night of Jazz</td>
<td>Chalfant Hall</td>
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<td>23</td>
<td>Sr. Recital – Reddick/Ivey</td>
<td>Kresge Auditorium</td>
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<tr>
<td>25-26</td>
<td>Spring Play</td>
<td>Kresge Auditorium</td>
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<tr>
<td>27</td>
<td>Spring Play</td>
<td>Kresge Auditorium</td>
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<tr>
<td>29</td>
<td>Jr. Recital, Corcoran Drace</td>
<td>Kresge Auditorium</td>
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<tr>
<td>30</td>
<td>Orchestra/Chamber Concert</td>
<td>Kresge Auditorium</td>
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**APRIL 2010**

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<tr>
<td>6</td>
<td>Faculty Recital – Dalton Benson</td>
<td>Kresge Auditorium</td>
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<tr>
<td>8</td>
<td>Faculty Recital – Lynch/Goodman</td>
<td>Kresge Auditorium</td>
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<tr>
<td>12</td>
<td>Hopkine Scholarship Auditions</td>
<td>Larsen 140</td>
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<tr>
<td>13</td>
<td>Hale/Wilder Scholarship Auditions</td>
<td>Larsen 140</td>
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<tr>
<td>15</td>
<td>Chrysals Testament Concert</td>
<td>Kresge Auditorium</td>
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<tr>
<td>19</td>
<td>Nielson &amp; Young Scholarship Auditions</td>
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<tr>
<td>20</td>
<td>Orpheus Concert*</td>
<td>Kresge Auditorium</td>
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<tr>
<td>22</td>
<td>Concert Band</td>
<td>Kresge Auditorium</td>
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<tr>
<td>23</td>
<td>Harp Ensemble Recital</td>
<td>Kresge Auditorium</td>
<td>7 P.M.</td>
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<tr>
<td>27</td>
<td>Jazz Band/Concert Singers Concert</td>
<td>Kresge Auditorium</td>
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<tr>
<td>29</td>
<td>Chamber Concert</td>
<td>Kresge Auditorium</td>
<td>7 P.M.</td>
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**MAY 2010**

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<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
<th>Location</th>
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<tbody>
<tr>
<td>1</td>
<td>Commencement concert</td>
<td>Kresge Auditorium</td>
<td>7 P.M.</td>
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</table>

Olivet Nazarene University has long enjoyed a distinguished reputation for the quality of its music program and the professional preparation it affords its graduates. Young musicians in increasing numbers are realizing the advantages of earning a degree in music at a Christian liberal arts university such as Olivet.

To learn more about our program, visit www.olivet.edu or call us at 1-800-648-1463.
Tuesday, January 12, 2010
7 p.m.
Program

**Overture Zu Den Hebriden (Fingals-Höhle), Op.26** - Felix Mendelssohn

**Grand Canyon Suite**
- *Sunrise* • *Painted Desert* • *On the Trail* • *Sunset* • *Cloudburst* - Ferde Grofé

**Jericho (Revisited)**
- Bill Himes/Camp Kirkland
  Dr. Neal Woodruff, narrator

**The Great Gate of Kiev (from Pictures at an Exhibition)** - Modest Mussorgsky

Bradley-Bourbonnais Community High School Orchestra,
  Mr. Alan White, conductor

Herscher High School Orchestra, Ms. Katrina Cessna, conductor

Kankakee High School Orchestra, Ms. Julie Tomisek, conductor

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**Guest Conductor** - Harlow Hopkins

In September 1949, Harlow Hopkins enrolled at Olivet Nazarene College, introducing him to the school and resulting in a life-long association.

He and his wife, the former Harriet Boughan, were married after they graduated from Olivet in 1953. She, a musician also, had accompanied others during college years, traveled for the school, and highly developed her piano skills. Both taught part-time at Olivet Nazarene University while working on their master’s degrees.

The U. S. Army beckoned in 1955, and he spent two years in the service playing clarinet in the Third Armored Division Band and the Seventh Army Symphony. The second year was spent in West Germany. During their stay in Germany, Harriet substituted in the Army Dependent School and upon returning to the United States, taught music for 27 years — first, part time at Olivet Nazarene University, and then in the public schools of Peotone and Bourbonnais, Illinois.

After completing his master’s degree at the American Conservatory of Music, Chicago, Illinois, Hopkins returned to Olivet Nazarene University to teach full time, an assignment which included directing the band and orchestra.

While the Hopkins family lived in Bloomington, Ind., from 1963 to 1966, Hopkins worked toward a Doctor of Music degree at Indiana University. The doctorate was conferred in 1974.
Hopkins was the principal clarinetist in the Kankakee Valley Symphony Orchestra when it was begun by Dr. Reinhold Schuller. Following the inaugural concert, Dr. Schuller invited Hopkins to conduct the orchestra. This he did from 1968 to 1970. Following a four-year leave of absence, he rejoined the Symphony, becoming the principal clarinetist once again. He has been a part of the Orchestra since 1974, continuing as principal clarinetist, and presently serving as President of the Symphony Board.

In 1995 Olivet Nazarene University honored Hopkins by naming the Alumni Center for him.

Dr. Hopkins retired in 1996 after completing 29 years as head of the Division of Fine Arts and the Department of Music and 39 years as Director of Bands. He gave Olivet Nazarene University 42 years of full-time service.

During this time, the Hopkins also served two churches as part-time ministers of music, as well as continuing to be active in their home church.

In 1998, while in "retirement," Dr. Hopkins assisted in the founding of a community New Horizons Band and serves as a co-conductor.

Dr. and Mrs. Hopkins have one son, Mark, who lives in Woodridge, Ill., with his wife, Brenda, and their two children.

### University Orchestra

<table>
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<th>Flute/Piccolo</th>
<th>Bass Clarinet</th>
<th>Trumpet</th>
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<tbody>
<tr>
<td>Aubrey Sarna</td>
<td>Amanda Christensen</td>
<td>Merrick Robison+</td>
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<tr>
<td>Diane Rankin</td>
<td></td>
<td>Patrick Wright+</td>
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<tr>
<td>Marijke-Nicole Bakker</td>
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<td>Raemarie Donaldson</td>
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<table>
<thead>
<tr>
<th>Oboe</th>
<th>Bassoon</th>
<th>Trombone</th>
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<tbody>
<tr>
<td>April Becker</td>
<td>Ashley Pitzer</td>
<td>Blake Reddick</td>
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<tr>
<td>Kristen Kehl</td>
<td>Brianna Robins</td>
<td>Ian Matthews</td>
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<tr>
<td>Katelyn Dunkman</td>
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<td>Zach Kohlmeier</td>
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<tr>
<th>English Horn</th>
<th>Contra-bassoon</th>
<th>Tuba</th>
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<tbody>
<tr>
<td>Katelyn Dunkman</td>
<td>Dr. Neal McMullian</td>
<td>Reuben Lillie</td>
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<table>
<thead>
<tr>
<th>Clarinet</th>
<th>Horn</th>
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<tr>
<td>Emily Martin</td>
<td>Brittany Harris</td>
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<tr>
<td>Sarah O'Neal</td>
<td>Rebeckah Sterns</td>
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<td>Kate Hausken</td>
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<td></td>
<td>Stephanie Moore</td>
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<td>Jacklyn Rose</td>
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+ co-principal

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<tr>
<th>Percussion</th>
<th>Viola</th>
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<tbody>
<tr>
<td>Mike Zaring</td>
<td>Josh Woods</td>
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<tr>
<td>Kaleb Soller</td>
<td>Brittany Gaffney</td>
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<tr>
<td>Joanna Knepper</td>
<td>Matt White, BBCHS</td>
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<td>Emily Gorman</td>
<td>Tianna Frey</td>
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<td>Jennifer White</td>
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<td>Zach Thomas</td>
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<td></td>
<td>Katie Hanley</td>
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<td></td>
<td>Lydia Norwick, BBCHS</td>
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<td></td>
<td>Camille Norwick, BBCHS</td>
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<td></td>
<td>Beth Hatting, HHS</td>
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<table>
<thead>
<tr>
<th>Piano</th>
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<tbody>
<tr>
<td>Kate Hausken</td>
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<table>
<thead>
<tr>
<th>Harp</th>
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<tbody>
<tr>
<td>Rachel Fisher</td>
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<tr>
<td>Cambria Thomas</td>
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<thead>
<tr>
<th>Violin I</th>
<th>Cello</th>
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<tbody>
<tr>
<td>Lauren Hoenig*</td>
<td>Ben Miller</td>
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<tr>
<td>Elisabeth Peulausk</td>
<td>Allison Richmond</td>
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<tr>
<td>Jennifer Legg</td>
<td>Brian Kosek</td>
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<tr>
<td>Stephen Lehman</td>
<td>Amanda Vanderpool</td>
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<tr>
<td>Lauren Beatty</td>
<td>Chet Lord-Remmert, BBCHS</td>
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<tr>
<td>Amanda Luby</td>
<td>Noah Boudreau, BBCHS</td>
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<tr>
<td>Sarah Moore</td>
<td>Emma Wieliczko, BBCHS</td>
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<td>Amanda Winkle, BBCHS</td>
<td>Alex Brinkman, HHS</td>
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<td>Meganna Miller, BBCHS</td>
<td>Demetrius Henning, KHS</td>
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<tr>
<td>Patrick Lord-Remmert, BBCHS</td>
<td>Elijah Gathing, KHS</td>
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<table>
<thead>
<tr>
<th>Violin II</th>
<th>Bass</th>
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<tbody>
<tr>
<td>Rachel Tschetter</td>
<td>Jennifer Wilkerson</td>
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<td>Desiree Hays</td>
<td>Sara Marrs</td>
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<td>Tika Anderson</td>
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<td>Jordan Cramer</td>
<td>Tony Jacobs</td>
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<td>Sarah Jensen</td>
<td>Austin Dexter, BBCHS</td>
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<tr>
<td>Amanda Mackey</td>
<td>Rachel Howard, BBCHS</td>
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<td>Delia Mulcahy</td>
<td>David Sula, HHS</td>
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<td>Areli Lara</td>
<td>Michael Kramer, KHS</td>
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<td>Emily Ohse</td>
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<td>Emily Younglove</td>
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<td>Kelsey VanWert, BBCHS</td>
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<td>Jessica Bucksath, HHS</td>
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<td>Rachel McClelland, HHS</td>
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<td>Harold Berry, HHS</td>
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<tr>
<td>Gabriela Diaz, KHS</td>
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*concertmaster
FINGAL'S CAVE (Hebrides) Overture
Felix Mendelssohn-Bartholdy (1809-1847)

Mendelssohn made his first journey to England in the spring of 1829. Following an active concert season, a long tour through Scotland stirred his teeming imagination and served as the inspiration for his Fingal’s Cave Overture, composed in 1830. From 1830 to 1832 he traveled through Germany, Austria, Italy and Switzerland to Paris. He then made his 2nd visit to London, where he conducted the Fingal’s Cave Overture on May 14, 1832. The music, though labeled as an overture, is intended to stand as a complete work. Although programme music, it does not tell a specific story; instead, the piece depicts a mood and “sets a scene,” being an early example of such musical pieces. The overture consists of two primary themes. The opening notes of the overture state the theme Mendelssohn wrote while visiting the cave and are played initially by the violas, cellos and bassoons. This lyrical theme, suggestive of the power and stunning beauty of the cave, is intended to develop feelings of loneliness and solitude. The second theme, meanwhile, depicts movement at sea and “rolling waves.”

GRAND CANYON SUITE
Ferde Grofé (1892-1972)

SUNRISE
It is early morning on the desert. The sun rises slowly, spattering the darkness with rich colors of dawn. The sun comes from beyond the horizon and a brilliant spray of colors announces the full break of day. The movement begins with a soft roll on the kettledrums; a series of chords played by the woodwind follows. The main theme is played by the English horn. The development of the movement is taken up by other instruments reaching a triumphant climax that depicts the dawn of a new day.

THE PAINTED DESERT
The desert is silent and mysterious, yet beautiful. As the bright rays of the sun are reflected against majestic crags and spread across the sands in varying hues, the entire scene appears as a canvas thick with the pigments of nature’s own blending. The movement starts with a mysterious theme played by bass clarinet and viola accompanied by weird chords in the lower registers of the orchestra. It is interrupted by strange harmonies from the woodwind and the upper register of the piano. A contrasting melody of lyric quality follows. This is succeeded by the mysterious music that opened the movement.
ON THE TRAIL
A traveler and his burro are descending the trail. The sharp hoof beats of the ani­
mal form an unusual rhythmic background for the cowboy's song. The sounds of
a waterfall tell them of a nearby oasis. A lone cabin is soon sighted and, as they
near it, a music box is heard. The travelers stop at the cabin for refreshment.
Now fully rested, the travelers journey forth at a livelier pace. The movement
ends as man and burro disappear in the distance.

This is the most popular movement of the suite. It starts as the orchestra simu­
lates the loud bray of a burro. After a violin cadenza, the first theme — a grace­
ful melody in a rhythmic pattern — is established. It has the feeling of the burro
walking. The second theme of the movement — a melody in Western style — is
played contrapuntally to the first. This is followed by a suggestion of an old
music box that is played by the celeste. The opening theme is heard again in
a faster tempo. The movement is concluded with the bray of the burro and the
musical ending is short and incisive.

SUNSET
Now the shades of night sweep over the golden hues of day. As evening en­
volves the desert in a cloak of darkness, there is a suggestion of animal calls
coming from the distant rim of the canyon. A wild, animal-like call, played by
the horns, opens this movement. This is followed by the main theme, introduced
by bells and violins. In the development, the theme is repeated by oboes and
violins, then by woodwind and violins, again by cellos and horns, horns and
flutes. Finally the horns again play the calls heard in the opening bars and the
movement ends as the tones fade into the distance.

CLOUDBURST
This is the most pictorial movement of the suite. We hear the approach of the
storm. Lightning flashes across the sky and thunder roars from the darkness. The
torrent of rain reaches its height in a cloudburst, but the storm disappears rapidly
and the moon comes from behind clouds. Nature again rejoices in all its gran­
deur. Glissando effects in the violin section describe the approach of the storm.
It is interesting to note how in the development of the movement Grofé uses all
the resources of the orchestra to portray the battle of the elements. The agitated
movement subsides and then follows a gradual crescendo that reaches its climax
at the very end.
JERICHO
William Himes
Dr. Neal Woodruff, Narrator

Well known for his compositions and arrangements, William Himes has more than 70 publications to his credit. Mr. Himes earned his Bachelor and Master of Music degrees from the University of Michigan. For five years he taught instrumental music in the public schools of Flint, Mich., where he was also adjunct lecturer in low brass at the University of Michigan-Flint. Mr. Himes continues to be in demand as conductor, composer, lecturer, clinician and euphonium soloist and has appeared throughout the United States, Canada, Australia, New Zealand, Sweden, Denmark, Norway and the United Kingdom. Since 1977, Mr. Himes has been music director of the Salvation Army’s Central Territory, which encompasses the 11 Midwestern states. In this capacity he is also conductor of the Chicago Staff Band, an internationally recognized ensemble that has led on successful tours of Panama, Mexico, Chile, Canada, Singapore, The Philippines, Hong Kong, England and Australia. The band’s 1987 tour of England included performances in the Royal Albert Hall and Buckingham Palace, where Mr. Himes was privileged to meet The Majesty Queen Elizabeth. The dramatic story of the capture of Jericho may be found in Joshua chapters 5 and 6.

PICTURES AT AN EXHIBITION
Modeste Moussorgsky (1839-1881)

THE GREAT GATE OF KIEV
Orchestration by Maurice Ravel

The Great Gate at Kiev is probably the best known of the 10 movements contained in the Pictures at an Exhibition Suite, which in turn is probably the best known work by Moussorgsky, who composed it for piano. Later, it was orchestrated by Maurice Ravel. The design for the gate was commissioned in 1866 but was never built. The design was in ancient Russian style, with a cupola shaped like a Slavic war helmet. “Great Gate” is the final “picture” and brings the suite to a conclusion with pealing bell effects that recall the coronation pageantry of the composer’s opera Boris Godunov.
## MOODS – FEELINGS
## THOUGHTS – EXPRESSIONS

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<tr>
<th>GROUP 1</th>
<th>GROUP 2</th>
<th>GROUP 3</th>
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<tbody>
<tr>
<td>Bright</td>
<td>Calm</td>
<td>Dignified</td>
</tr>
<tr>
<td>Cheerful</td>
<td>Delicate</td>
<td>Gloomy</td>
</tr>
<tr>
<td>Confident</td>
<td>Dreamy</td>
<td>Lonely</td>
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<tr>
<td>Happy</td>
<td>Exhausting</td>
<td>Longing</td>
</tr>
<tr>
<td>Impulsive</td>
<td>Graceful</td>
<td>Mournful</td>
</tr>
<tr>
<td>Jolly</td>
<td>Leisurely</td>
<td>Pleading</td>
</tr>
<tr>
<td>Light-hearted</td>
<td>Sluggish</td>
<td>Sacred</td>
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<tr>
<td>Lively</td>
<td>Soothing</td>
<td>Serious</td>
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<tr>
<td>Playful</td>
<td>Sympathetic</td>
<td>Stubborn</td>
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<tr>
<td>Warm</td>
<td>Relating</td>
<td>Worried</td>
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<tr>
<th>GROUP 4</th>
<th>GROUP 5</th>
<th>GROUP 6</th>
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<tbody>
<tr>
<td>Adventurous</td>
<td>Agitated</td>
<td>Aimless</td>
</tr>
<tr>
<td>Determined</td>
<td>Aggressive</td>
<td>Confused</td>
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<tr>
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UNIVERSITY ORCHESTRA

Dr. Neal W. Woodruff
Conductor

Spring Tour

January 17, 2010

Central Church of the Nazarene
Flint, Michigan
PROGRAM

To be Selected From:

Are You Washed in the Blood
Blessed Assurance
Fingal’s Cave
Great is the Lord
Great is Thy Faithfulness
I Sing the Mighty Power
Jericho, Revisited
Knowing You
Praise God (Doxology)
To God Be the Glory

arr. Ed Dickinson
arr. David T. Clydesdale
Felix Mendelssohn
arr. Michael Lawrence
arr. David T. Clydesdale
arr. Steve Dunn
Bill Himes/Camp Kirkland
arr. David Winkler
arr. David Winkler
arr. James Curnow
University Orchestra
Dr. Neal Woodruff, conductor

Flute/Piccolo
Aubrey Sarna
Diane Rankin
Marijke-Nicole Bakker

Trombone
Blake Reddick
Ian Matthews
Zach Kohlmeyer

Violin II
Rachel Tschetter
 Desiree Hays
Tika Anderson
Jordan Cramer
Sarah Jensen
Areli Lara
Emily Ohse
Emily Younglove

Oboe
April Becker
Kristen Kehl
Katelyn Dunkman-Dalmer

Tuba
Reuben Lillie

Viola
Josh Woods
Tianna Frey
Jennifer White
Zach Thomas
Katie Hanley

Clarinet
Emily Martin
Sarah O'Neal

Timpani/Percussion
Mike Zaring
Kaleb Soller
Bryce Parker

Cello
Ben Miller
Allison Richmond
Brian Kosek
Amanda Vanderpool

Trombone
Aubrey Sarna
Diane Rankin
Marijke-Nicole Bakker

Oboe
April Becker
Kristen Kehl
Katelyn Dunkman-Dalmer

Clarinet
Emily Martin
Sarah O'Neal

Bassoon
Ashley Pitzer
Brianna Robins

Harp
Rachel Fisher
Cambria Thomas

Violin I
Lauren Hoenig*
Elisabeth Peulausk
Jennifer Legg
Stephen Lehman
Lauren Beatty
Amanda Luby
Amanda Winkle

Bass Clarinet
Aubrey Sarna
Diane Rankin
Marijke-Nicole Bakker

Bassoon
Ashley Pitzer
Brianna Robins

Horn
Brittany Harris
Rebeckah Sterns
Stephanie Moore
Jacklyn Rose

Violin I
Lauren Hoenig*
Elisabeth Peulausk
Jennifer Legg
Stephen Lehman
Lauren Beatty
Amanda Luby
Amanda Winkle

Trumpet
Merrick Robison+
Patrick Wright+
RaeMarie Donaldson

Alto Saxophone
Angela Reedy
Kristin Cheney

Bass
Jennifer Wilkerson
Sara Marrs
Jesse Dillman
Anthony Jacobs

Bassoon
Ashley Pitzer
Brianna Robins

Harp
Rachel Fisher
Cambria Thomas

Piano
Kate Hausken

*Concertmaster
+ Co-principal
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, and Concert Singers. 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, Texas, and most recently 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 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.
SENIOR RECITAL

Jenna Dickey
mezzo-soprano
Dr. Jeff Bell, piano

Angela Reedy
alto saxophone
Dr. Karen Ball, piano

Jasper Taylor
baritone
Dr. Ovid Young, piano
Luke Olney, piano

with
Rachel Fisher, harp
April Becker, English horn
Kristin Cheney, alto saxophone

7:00 p.m.
Tuesday, January 26, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Le Filles de Cadix
En prière

Miss Dickey
Rachel Fisher, harp

Léo Delibes
Gabriel Fauré

Si Può? Si Può (from I Pagliacci)

Ruggero Leoncavallo

Let things be like they always was (from Street Scene)

Kurt Weill

Mr. Taylor

Sonate for Two Equal Saxophones (from 6 Canonic Sonatas)

Georg Telemann

Allegro

arr. Schmidt

Miss Reedy

with Kristin Cheney, alto saxophone

Francis Poulenc

Fêtes Galantes

Mr. Taylor

Francis Poulenc

Frauenliebe und -leben, Op.42

Robert Schumann

Seit ich ihn gesehen
Er, der Herrlichste von allen
Du Ring an meinem Finger
Nun hast du mir den ersten Schmerz getan

Miss Dickey

arr. D. F. Everson

My Faith Has Found a Resting Place

Miss Reedy

Quanto amore (from L’elisir d’amore)

Gaetano Donizetti

Miss Dickey and Mr. Taylor
Concerto in E Minor, Op. 102
Maestoso
Andante sostenuto
Presto

Miss Reedy

Simple Song (from MASS)

Diehterliehe, Op. 48
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht

Mr. Taylor

Glitter and Be Gay (from Candide)

Miss Dickey

with April Becker, English Horn

Leonard Bernstein

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

Mr. Taylor

Georges Bizet

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Miss Dickey presents this recital in partial fulfillment of the requirement for the Bachelor of Music degree with an emphasis in Music Education. She is the voice student of Dr. Jeff Bell.

Miss Reedy presents this recital in partial fulfillment of the requirement for the Bachelor of Music degree with an emphasis in Music Education. She is the saxophone student of Prof. Jerry Luzeniecki.

Mr. Taylor presents this recital in partial fulfillment of the requirement for the Bachelor of Arts degree in Music. He is the voice student of Dr. Neal Woodruff.

Thank you for silencing cell phones and for not using flash photography.
Le Filles de Cadix

Translation:
Three lads, three maids, we all did go to see the sportive fighting, the sky was clear, fresh winds did blow, we danced the joyous bolero, its strains our hearts delighting. Neighbor, prithee say, if these colors gay my eyes brighter render? How look I today? Come! Think you that my waist is slender? Ah! To words like these the Cadiz maids most partial are. ah! la ra la la!
While we did dance a bolero, one Sunday evening gaily, there came to us a Hidalgo. A feather from his hat did flow, it was thus he strutted daily: If thou wilt be mine, Dark eyes smiling sweetly, I'll behave discreetly. Speak! This gold is thine! Begone most noble lord, and fleetly. Ah! Such words to Cadiz maids distasteful always are. Ah! La ra la la!

En Prière

Translation:
If the voice of a child can ascend to Thy throne and implore Thee, hear the prayer of Thy son, on His knees all alone here before Thee. If Thou hast chosen me to teach Thy laws to each nation, I shall serve Thee with joy, almighty God of Light, of Creation. Place the seal of Thy truth on all that I may say, and be near me, that those now lost in doubt may humbly find the way to revere Thee. Do Thou forsake me not; Thy sweet mercy’s fair glow I would borrow, to still all evil hearts, to console all their woe and sorrow. Reveal ThyselH to me, Thou aid in pain and loss: I obey Thee. For Thee will I endure, and on Calvary’s cross let them slay me.

Si Puó? Si Puó

In the opera Pagliacci, Tonio, the clown, steps in front of the curtain to sing a prologue before the drama begins. He sets the stage by promising that the entertainment to come will be filled with powerful human emotions.

Translation:
Excuse me! Ladies and gentlemen, forgive me for appearing alone. I am the Prologue. Since the author is putting on the stage again the old Comedy of Masks, he would like to revive some of the old customs and so sends me out again to you. But not to say, as of old, "The tears we shed are feigned! Do not alarm yourselves at our sufferings and our torments!" No. The author instead has sought to paint for you a scene from life. He takes as his basis simply that the artist is a man and that he must write for men. His inspiration was a true story. A horde of memories was one day running through his head and he wrote, shedding real tears, with sobs to mark the time! So you will see love, as real as human beings’ love. You will see the sad fruit of hate. You will hear agonies of grief, cries of rage and bitter laughter! So think then, not of our poor theatrical costumes but of our souls, for we are men of flesh and blood. Breathing the air of this lonely world Just like you! I have told you his plan. Now hear how it is unfolded. Come. Let’s begin!

Let things be like they always was

In Street Scene, Frank Maurrant lives with his wife and two children in a walk-up apartment in a lower class neighborhood of New York City. Frank is a strong, yet ordinary kind of a guy, uncomfortable with the foreigners who live around him. He has just had a violent discussion with his neighbor, Mr. Kaplan, about socialist reforms.
Translation:
I have crossed the bridges of Cé. It was there that it all began. A song of times past speaks of a wounded knight of a rose upon the road and of a bodice unlaced; of the castle of a mad duke and of the swans in its moats; of the meadow where will dance an eternal fiancée; and like cold milk I drank the long lay of false glories the Loire carries off my thoughts along with the overturned cars and the defused weapons and the tears not rubbed away. Oh, my France, oh my abandoned one.

Fêtes Galantes
Translation:
We see Marquis on bicycle. We see pimps in horse-skirt. You see brat with veils. We see the fire burning pompoms. We see words thrown into the road. We see the words high bulwarks. We see the feet of Mary's children. We see the backs of discuses voice. We see cars gasifier. We also see handcarts. You see lads that impede long nose. We see coitons eighteen carat. Here we see what we see elsewhere: You see ladies deviant. We see thugs are seen voyeurs. We see under bridges pass drowned. We see the homer shoe shops. We see the dying of boredom Mireur egg. We see the Blue Chip collapse and escape life in the six four to two.

Frauenliebe und -leben
Robert Schumann composed Frauenliebe und -leben (A Woman's Love and Life) in 1840, a year in which he and his love, pianist and composer Clara Wieck, were struggling to marry despite her father's protests. The set of poems tell the story of a woman falling in love, marrying, having a child, and eventually dealing with the loss of her husband.

Translation:
Seit ich ihn gesehen
Since I have seen him, I believe I am blind; wither I am looking, I see him alone; like in a waking dream, his image floats before me, rising from deepest darkness, brighter and brighter, everything else around me is light and colorless, the games of my sisters I want to share no more, I would rather weep silently in my little chamber; since I have seen him, I believe I am blind.

Er, der Herrlichste von allen
He, the most glorious of all, how kind he is, how good! Gentle mouth, clear eyes. Clear mind and firm courage, even as in yonder blue depth, shines bright and glorious that star, so is he in my heaven, bright and glorious that star, sublime and far. Wander, wander along your course, only to look at your light, only to look at it humbly, only to be blissful and sad! Do not hear my silent prayer, offered for your happiness; You must not know me, humble maiden, noble star of glory! Only the worthiest of all may your choice make happy, and I will bless the noble one, many thousand times. I shall rejoice and I shall weep then, blissful, blissful I am then, even though my heart should break; break, o heart, what does it matter?

Du Ring an meinem Finger
You, ring on my finger, my little golden ring. I press you devoutly to my lips, devoutly to my heart. My dream had come to an end, childhood's peaceful, lovely dream, I found myself lonely and lost in empty, infinite space. You, ring on my finger, you taught me only then, you opened to my eyes, life's infinite, deep value. I want to serve him, live for him, wholly belong to him, give myself and find myself, transfigured in his splendor.
Nun hast du mir den ersten Schmerz getan
Now you have caused me the first pain that really hurt. You sleep, you hard and cruel man, the sleep of death. The now forsaken woman stares into a void. The world is empty, empty. I have loved and I have lived; I do not live any more. I silently withdraw into myself. The veil is falling; then I have you and my lost happiness, you, my world!

Quanto Amore
The opera L’elisir d’amore (Elixir of Love) is set in a small Italian village, where Nemorino, a shy young farmer is in love with a wealthy country girl, Adina. To win her, he buys an elixir from Dr. Dulcamara to coax Adina to fall in love with him. Dr. Dulcamara attempts to convince Adina that Nemorino’s newfound popularity is due to an elixir (actually Bordeaux wine) and tries to sell the “magic potion” to her. Adina, however, believes that in her face and eyes she possesses an elixir of her own, which Nemorino will be unable to resist.

Translation:
Adina: (His was true love! And I despised it! Cruel girl, what did I do? I despised it!)
Dr. Dulcamara: (It is obvious she adores him! What she needs is my elixir.)
A: And it’s true, then, that Nemorino turned the heads of all the women?
D: Ev’ry girl and ev’ry women is completely mad about him. All the females of the village cannot hear to do without him!
A: (Oh!) Has he told you, who is his favorite of the girls who pursue and tease him?
D: Of the barnyard he’s commander, all those geese and just one gander!
A: And to me he was devoted.
D: (What she needs is my elixir! She adores him that is clear!)
A: I alone possessed his heart! How ungrateful! He was devoted to me alone!
D: Fair Adina! Do not go now if you’re willing I can help you. You are lovesick that much I know now from your glances, your air of mourning. If you want it.
A: Want what? Why would I?
D: Don’t evade me, stop pretending! If you want it I’ll give you just the thing to make you well. It will cure you and relieve you through the magic of its spell.
A: That would suit me to perfection, but it would not make me well.
D: Would you like a thousand lovers at your feet, abject and mooning?
A: I don’t need a thousand lovers; only one for whom I’m swooning.
D: All the women will be jealous, daughters, widows, cousins, mothers.
A: I have never been too zealous to disturb the peace of others.
D: Do you want a man with riches?
A: I am not concerned with riches.
D: Then a noble, a country squire?
A: Nemorino I desire.
D: If you follow my directions, it would do you lots of good.
A: I don’t mean to cast reflections but I do not think it would.
D: Are you casting an aspersion of the power of my potion?
A: I respect your potion highly, but I own a better version. Nemorino can’t escape me, he’ll be mine and mine alone.
D: (I can see her tricks are clever, even better than my own.)
A: With a twinkle warm and tender, with a teardrop’s tiny spatter, I will force him to surrender. I’ve seen so many who could not resist temptation, Nemorino hasn’t a chance to get a way, no! My elixir is my beauty, in my eyes are my charms!
D: Ah, the rascal, she is clever! She knows more sly tricks than I do! She’s an artist, she’s a devil! Ah, she can give me competition, with her smart and clever notions, and her female intuition helps her more than all my potions! I’d exchange my choicest potions for a few of all her charms, yes!
Glitter and Be Gay
*Candide*, an operetta based on Voltaire's novella, opens with Candide madly in love with the Baron's beautiful daughter Cunegonde. She returns his love, enraging the Baron and his family who decide to banish him from the castle. During his exile, Candide discovers that his beloved Cunegonde has been tragically murdered. Meanwhile, we learn that Cunegonde was not killed after all, but she has made her way to Paris where she attracts the attention of an enormously wealthy man who showers her with costly jewels.

**Dichterliebe**

*Translation:*

Ich will meine Seele tauchen"
I will dip my soul in the chalice of the lily; the lily shall breathe a song about my beloved. The song shall quiver and palpitate like the kiss of her mouth that once she gave me in a wonderfully sweet moment!

Im Rhein, im heiligen Strome
The Rhine, the holy river, reflects in its waves, with its great cathedral, the great holy city of Cologne. In the cathedral there hangs a painting painted on gilded leather: in the confusion of my life it has shone kindly down upon me. Flowers and cherubs float about Our dear Lady. Her eyes, her lips, her cheeks are exactly like those of my love.

Ich grolle nicht
I bear no grudge, even though my heart breaks, eternally lost love! I hear no grudge. However you may shine in diamonds' splendor, no ray of light falls in the darkness of your heart. I have long known this. I saw you in a dream, and saw the night in the void of your heart, and saw the serpent that is eating your heart. I saw my love, how very miserable you are.

Votrent Toast
In the opera *Carmen* a torchlight procession brings the bullfighter Escamillo to the tavern of Lillas Pastia. The crowd toasts him, and he describes to his admirers the excitement that he has experienced in the bullring.

*Translation:*

Your toast. I can give it to you, sirs, for along with the soldiers. Yes, the Toreros, can understand: For pleasure, for pleasure they have fights! The arena is full, it is the day of celebration! The arena is full from top to bottom: The spectators, losing their heads, the spectators begin a grand ovation! Apostrophes, cries and uproar grow into a furor! Because it is a celebration of courage! It is the celebration of people with heart! Let's go, on guard! Let's go! Let's go! Ah! Toreador, on guard! Toreador, Toreador! Toreador! Toreador! And consider, yes, consider while fighting, that dark eyes are watching you, and that love awaits you. Toreador, love, love awaits you! All of a sudden, it is silent. Ah, what is happening? No more shouts! It is the moment! The bull throws himself out bounding out of the toril! He throws himself out! He enters. He strikes! A horse rolls, dragging a picador, Ah, Bravo! Bull! The crowd roars! The bull goes, he comes, he comes and strikes again! Shaking his banderillos, full of fury, he runs! The arena is full of blood! They save themselves, they pass the gates. It is your turn now. Let's go!
Upcoming Events

January 28, 2010: Faculty Recital: Anderson/Jacklin- Kresge, 7:00pm

February 4, 2010: Band Winter Showcase- Kresge, 7:00pm

February 5, 2010: Band Winter Showcase- Kresge, 7:00 & 9:00pm

February 6, 2010: Band Winter Showcase- Kresge, 2:00pm

February 8, 2010: Commencement Concert Auditions
Kresge, 7:00pm

February 9, 2010: Composers of Olivet Concert- Kresge, 7:00pm

February 25-26, 2010: Spring Musical Little Women*
Kresge, 7:00pm

February 27, 2010: Spring Musical Little Women*
Kresge, 2:00 & 7:00pm

*Little Women Admission Fee: $10 for adults, $5 for students and seniors
FACULTY RECITAL

Prof. Rachel Jacklin
violin

Dr. Gerald Anderson
piano

7:00 p.m.
Thursday, January 28, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

*Meditation (Thaïs)*

J. Massenet
(1842-1912)

Sonata No. 2 in A major for Violin and Piano, Op. 100

Allegro amabile
Andante tranquillo - Vivace
Allegretto grazioso

J. Brahms
(1833-1897)

INTERMISSION

Sonata for Violin and Piano

Allegro vivo
Intermède
Très animé

C. Debussy
(1862-1918)

Scherzo-Tarantella, Op. 16

H. Wieniawski
(1835-1880)

Thank you for turning off cellular phones and for refraining from the use of flash photography.
Program Notes

Massenet’s opera *Thaïs* takes place in Egypt during the early Christian era. Thaïs is a priestess of Venus, known for her lavishly promiscuous lifestyle. A former lover named Athanael has converted to the new Christian religion, and seeks to bring Thaïs into the fold. Despite her rebuffs, he offers to meet her the next morning on her doorstep, and take her with him into a new life. As she ponders this choice between the profane and the sacred, an instrumental interlude (Meditation) gives us a window into her inner thoughts. Thaïs’ decision sets the course for the rest of the opera.

Brahms’ second violin sonata was written in the summer of 1886 in the beautiful resort community of Thun, Switzerland. This was a favorite vacation place for Brahms, who spent three consecutive summers there. One can imagine the exquisite natural beauty of this location through the lushness of the harmony and the noble long-line lyricism so characteristic of Brahms, but nowhere more evident than in this work. The first and last movements maintain the typical forms of a sonata structure. However, the middle movement fuses the slow movement and the scherzo movement of a symphony into one hybrid form, alternating the two. This work represents the finest tradition of German Romantic chamber music.

Debussy’s Violin Sonata was completed in 1917, only thirty-one years after Brahms’ second violin sonata. Both works have three movements. Otherwise, they exist in completely different worlds. Brahms summarizes the values of 19th century German Romanticism. Debussy stands squarely against that aesthetic, introducing us to the flavor of 20th century French Impressionism. This sonata is the last work Debussy completed, written during World War I, as the German army threatened Paris. However, there is nothing dark or menacing about this piece. It springs with freshness, exuberance, and spontaneity. While Brahms is comfortable with chromatic tonal harmony, Debussy enjoys the color of modal harmony. Brahms uses a traditional structural process; Debussy experiments with new ideas of form. Heard together, they illustrate the radical change of style brought about at the turn of the 20th century.

Holding a special place in the violin repertoire are the works of Polish born composer Henri Wieniawski. Along with the likes of composers such as Kreisler, Vieuxtemps, and Ysaye, Wieniawski was a virtuoso violinist and his opus consists primarily of works for the violin. In additional to a teaching career in Moscow and Brussels, Wieniawski enjoyed a remarkable performing career highlighted by extensive touring with piano virtuoso Anton Rubinstein. Wieniawski’s works exhibit a sparkling virtuosity, but also a touching lyricism.

Scherzo-Tarantelle begins with the violinist nimbly leaping through the upper register with a tongue and cheek seriousness. This section culminates and gives way to a melodic theme soaring above the piano. This theme whirs into the return of the opening material and builds to an energetic conclusion.
New Mexico native Rachel Jacklin began her violin studies at the age of three. A winner of the Albuquerque Youth Symphony senior solo competition, Rachel made her debut as a soloist with Wieniaski’s Concerto No. 2 in 1998. Since that time she has enjoyed performing in concerto appearances with several orchestras, in solo and chamber recitals and participating in numerous musical tours and festivals across the country and abroad. A previous member of numerous orchestra, including the New Mexico Symphony, Santa Fe Symphony, and Akron Symphony among others, Rachel is currently a member of the Kankakee Valley Symphony Orchestra and a substitute for the Indianapolis Symphony. A graduate of the University of Arizona and the Cleveland Institute of Music, Rachel has been the adjunct professor of violin/viola at Olivet Nazarene University in Bourbonnais, Illinois since 2008. She enjoys the opportunity to perform and collaborate with fellow faculty members at Olivet. In addition, Rachel plays with local community orchestras and chamber ensembles in the Champaign area where she currently lives with her husband Matt and one year old daughter Hope.

Dr. Gerald Anderson has been a full-time member of the music faculty at Olivet Nazarene University in Bourbonnais, Illinois since 1978. At Olivet, he teaches private and class piano, as well as courses in music theory and music history. In 1989, he was named Olivet’s Faculty Member of the Year; in 2005, Dr. Anderson was presented the Richard M. Jones Award for Teaching Excellence. In addition to teaching, Dr. Anderson performs extensively as a soloist, chamber musician, church musician, adjudicator, and clinician. He often joins well-known keyboard artists Ovid Young, Stephen Nielson, and Jeff Bennett in a four-piano, four-pianist “Festival of Keyboards” concert venue. Dr. Anderson has been a featured soloist on the television show “Thirty Good Minutes”, aired on the public television station WTTW, in Chicago, sponsored by the Chicago Sunday Evening Club. In May 2008, Lillenas Publish Company produced Anderson’s first collection of hymn settings, entitled “For the Beauty of the Earth.” An accompanying CD of the arranger’s performance of these settings came later in the year.

Dr. Anderson hold a Bachelor of Science degree from Southern Nazarene University, Bachelor of Music and Master of Music degrees in piano pedagogy from Texas Tech University, and a Doctor of Musical Arts degree in piano performance from the American Conservatory of Music, in Chicago.

He and his wife, Mary, Director of Career Services at Olivet, have two adult children, Jean and Paul, and one grandchild, Ava.
TESTAMENT MEN'S CHOIR

Dr. Neal W. Woodruff
Director

Spring Tour

January 30-31, 2010

Adrian First Church of the Nazarene
Adrian, MI
New Paris Church of the Nazarene
New Paris, IN
PROGRAM

To Be Selected From:

Ain' Got Time to Die
At the Round Earth’s Imagined Corners
Dry Bones
Grace Alone
How Deep the Father’s Love for Us
It All Belongs to You
Rejoice and Sing Out His Praises
Then Will the Very Rocks Cry Out
The Silent Land
The Solid Rock Medley
Turkey in the Straw
Voice of Truth
When I Think About the Lord
Your Graces Still Amazes Me

arr. Philip Duey
Rene Clausen
arr. Mark Hayes
arr. Camp Kirkland
Stuart Townend
Susan Caudill ('76)
arr. Matt Gerhard ('08)
Mark Hayes
arr. Mark Hayes
David N. Childs
arr. Mark Hayes
arr. Dwight Bigler
arr. Phil DeYoung ('06)
arr. Matt Gerhard ('08)
Shawn Craig and
Connie Harrington
## Testament Men's Choir

**Dr. Neal Woodruff, Director**

**Derek Corcoran & Chris LeFevre, Accompanists**

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Major</th>
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<tbody>
<tr>
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<td>International Business</td>
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<tr>
<td>Jon Cable</td>
<td>Anderson, IN</td>
<td>Church Music</td>
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<tr>
<td>Clinton Casey</td>
<td>Dixon, IL</td>
<td>International Business</td>
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<td>Chicago, IL</td>
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<td>Tim Mezera</td>
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<td>Christopher Tolbert</td>
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<tr>
<td>Kyle Walker</td>
<td>Fort Collins, CO</td>
<td>Political Science</td>
</tr>
</tbody>
</table>
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, and Concert Singers. 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, Texas, and most recently 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.

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COMMENCEMENT CONCERT AUDITIONS

6:30 P.M.
MONDAY, FEBRUARY 8, 2010

KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER
PROGRAM

Invocation

Di quella pira (from *Il Trovatore*)
Merrick Robison, tenor
Dr. Ovid Young, piano

Quanto amore (from *L’Elisir d’amore*)
Jenna Dickey, soprano
Jasper Taylor, bass
Dr. Gerald Anderson, piano

Concerto in D Minor, Op. 40
Adagio
Kate Hausken, piano
Dr. Karen Ball, piano

Sonata for Trumpet & Strings in D Major
Allegro
Merrick Robison, trumpet
Dr. Ovid Young, piano

Concerto in G Major
Allegro moderato
Rachel Tschetter, violin
Kate Hausken, piano

Pace, pace mio Dio (from *La Forza del Destino*)
Ashlie McIntire, soprano
Heather Williams, piano

Quiet City
Merrick Robison, trumpet
April Becker, oboe
Dr. Gerald Anderson, piano

Per questa bella mano, K. 612
Jase Hackman, bass
Dr. Jeff Bell, piano

G. Verdi
G. Donizetti
F. Mendelssohn
H. Purcell
F. Haydn
G. Verdi
A. Copland
W. A. Mozart
Glitter and Be Gay (from *Candide*)  
Jenna Dickey, mezzo-soprano  
Dr. Karen Ball, piano

Concerto for Oboe  
Allegro moderato  
April Becker, oboe  
Kate Hausken, piano

O mio babbino caro (from *Gianni Schicchi*)  
Alicia Carter, soprano  
Heather Williams, piano

Fair Robin I Love (from *Tartuffe*)  
Alyssa Norden, soprano  
Andrea Richardson, piano

Concerto No. 2  
Alla Polacca  
Emily Martin, clarinet  
Dr. Ovid Young, piano

Schweig’! damit dich Niemand warnt  
(from *Der Freischütz*)  
Paul Drace, bass  
Dr. Karen Ball, piano

Donde lieta (from *La Bohème*)  
Calley Seefeldt, soprano  
Heather Williams, piano

Concerto  
Allegramente  
Derek Corcoran, piano  
Dr. Karen Ball, piano

Concerto for 2 Bassoons in F Major  
Allegro moderato  
Brianna Robins, bassoon  
Ashley Pitzer, bassoon  
Dr. Gerald Anderson, piano
Concerto in E Minor, Op. 11
Romanze
Kate Burkey, piano
Dr. Karen Ball, piano

Let Things Be Like They Always Was (from Street Scene)
Jasper Taylor, baritone
Dr. Ovid Young, piano

When the Air Sings of Summer
(from The Old Maid and the Thief)
Reuben Lillie, baritone
Dr. Karen Ball, piano

Lenski’s Aria (from Eugene Onegin)
Luke Frame, tenor
Dr. Jeff Bell, piano

Upcoming Events

February 9, 2010: Composers of Olivet Concert, 7:00pm Kresge

February 25-26, 2010: Spring Musical Little Women
7:00pm Kresge *

February 27, 2010: Spring Musical Little Women
2:00 & 7:00 pm Kresge*

*Tickets: $10 for adults, $5 for students & seniors
COMPOSERS OF OLIVET

7:00 pm
Tuesday, February 9, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Hero’s Dream
Elisabeth Peulausk, violin
Jennifer Legg, violin
Josh Woods, viola
Brian Kosek, cello

Frost
Lauren Hoenig, violin
Josh Woods, violin

Half Moon

Landscapes, Wind Devil
Dr. Karen Ball, pianist

Conversation
Carl Trank, clarinet
Dr. Karen Ball, pianist

Spring
Aubrey Sarna, flute
Kristin Cheney, saxophone
Rae Marie Donaldson, trumpet
Ian Matthews, trombone

Pastorale
Dialogues
1. Calliope (The Muse)
2. Departure
3. Reluctance
4. Sirens
Isaac Burch, pianist

As Strong as Death
Reuben Lillie, vocalist
Dr. Karen Ball, pianist

Contrapunctus
Patrick Wright, trumpet
Brittany Harris, French Horn
Ian Matthews, trombone
PROGRAM NOTES

**Hero's Dream**

Written primarily in the Phrygian mode, this up-tempo string quartet freely meanders through several themes. Although it does not employ a strict form, there is a return to the original theme in the final section. The melody is constantly being traded between individual parts, helping the piece retain its energy throughout its duration. Listen for the constant changing of the time signature from 3/4 to 4/4 in the first theme.

**Frost**

This minimalist work starts off very simply, but quickly grows in excitement both rhythmically and harmonically. The violin and viola weave intricate harmonies that become more and more complex, drawing the listener in until the piece ends abruptly. This sudden stop causes the ear to hear a “mental echo” of the music.

**Half Moon**

Also in a minimalist style, *Half Moon* begins with a single pattern and slowly morphs through several different forms and textures before returning to the original idea. Although the harmonic and melodic activity is rather static, the changes in touch and interpretation give it its own sense of movement.

**Landscapes, Wind Devil**

*Landscapes*, a collection of piano pieces, are tone poems based on the poetry of the composer. The suite includes five pieces, the last of which is entitled *Wind Devil*. Featuring continuous chromatic scales and chords, the piece turns and twists as the wind devil dances through the trees and grass. As quickly as it comes, it disappears with a last burst of spirited energy. The poem is as follows:

Oh hear the wind, its hollow moan
a swirling foe with mournful drone.
Frantic it whips the trees and grass,
its whirling dervish a devil’s dance.
With fury it turns and turns about,
then spins away with a shriek and a shout.

Conversation

This piece is an attempt by the composer to provide an interesting piano accompaniment to a clarinet solo line. In response to wonderful clarinet solos that lack substantial accompaniments that often are a distraction, Conversation is a duet for clarinet and piano rather than solo and accompaniment. Each instrument compliments the other with neither being dominant. Although conceived loosely in c minor, the piece subtly flows through several tonalities. It is comparable to many interpersonal conversations in that one idea seamlessly flows into the next. Other significant aspects of the piece include the disjunct melody in the clarinet following the piano interlude, and the subtle upward shift to E flat major in the concluding section used to build excitement before the concluding chords.

Spring

Spring is a lively quartet featuring flute, trumpet, alto sax, and trombone. It is based on the poem Spring, the Sweet Spring from Summer's Last Will and Testament by Thomas Nashe. Imagery in the music describe attributes of spring such as new, warm, young blooming, joyful, invigorating, unpredictable, and sprightly. At times the impulsiveness of the four varying musical lines seems utterly random, which in a sense is the very nature of spring itself with its frivolity. The distinctive flightiness of spring is represented by a musical refrain, which characterizes the bird sounds found in Nashe's poem. Especially notable is the eighth note/quarter figure representing the impersonation of "cuckoo." The poem is as follows:

Spring, the sweet spring, is the year's pleasant king,
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing:
   Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune this merry lay:
   Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet:
   Cuckoo, jug-jug, pu-we, to-witta-woo!

*Pastorale*

This piece for solo piano is of a programmatic nature. It is meant to evoke a scene from the countryside. The harmony is based primarily around intervals of the fourth and fifth, giving it a sense of restlessness. As the piece progresses, this “walk through the countryside” paints a picture of rolling hills and autumn leaves blowing in the wind. The scene finally dies away as it moves further down the road and over the next hill.

*Dialogues*

These selections from a 12 piece suite are written in 12-tone. The 12 notes in an octave are arranged in a pattern or tone row. Each individual pitch is not repeated in a phrase until all pitches of the row have sounded, thereby making all the tones of the row equal in importance. By utilizing inversion, retrograde, transposition, and retrograde inversion, the row has endless possibilities for variety and development. Though atonal, the pieces were written to be accessible to a wide range of audiences. They are expressive, spontaneous, and at times, quirky!

*As Strong as Death*

This Christian art piece is based on Song of Solomon 8:6-7, a passage that symbolically describes true human love in terms of the divine. Neither the voice nor piano dominate in this composition. Both parts function equally in the musical texture. The piece is dissonant, yet beautiful in its declaration of love. Using text painting, the music aptly describes the thundering “flashes of fire,” the tumbling of “many waters,” and the sorrowful chords used to accompany the dolorous words, “utterly despised.” The song concludes with an emphatic and triumphant declaration of victory: “Love is strong, as strong as death!” Mr. Trank would
like to express his profound gratefulness to Mr. Reuben Lillie for participating in tonight’s performance.

**Contrapunctus**

This challenging brass trio was originally thought by the composer to be a unique take on tuning. It begins with free improvisation and then spins out into off-beat rhythmic ideas, unsettling harmonies, and exiting climaxes. The sources of inspiration were Mahler’s 6th Symphony and Grofe’s *Grand Canyon Suite.* The contrasting middle section provides the listener time to catch his breath before the introductory motive returns and crescendos to the exciting conclusion.
Thank you for turning off cellular phones and for refraining from the use of flash photography.
**Upcoming Events**

February 20, 2010: Percussion Ensemble Performance
Kresge, 2:00pm

February 25-26, 2010: Spring Musical *Little Women*
Kresge, 7:00pm

February 27, 2010: Spring Musical *Little Women*
Kresge, 2:00 & 7:00pm

February 27, 2010: Percussion Ensemble Performance
Kresge, 11:00am

March 2, 2010: Concert Band Concert, Kresge, 7:00pm

March 4, 2010: Harris/Wright Jr./Sr. Recital, Kresge, 7:00pm

March 18, 2010: Night of Jazz, Chalfant Hall, 7:00pm

* *Little Women* Admission Fee: $10 for adults, $5 for students and seniors
Orpheus Choir
A Ministry in Music

Dr. Jeff Bell, conductor

Winter Tour
2010

Middletown, IN
Elkhart, IN
PROGRAM SELECTED FROM:

A Mighty Fortress is Our God  Luther; arr. Mueller
Alleluia  R. Thompson
Alma Mater  B. Carmony
Betlehemu  African Folk Tune; arr. J. Crutchfield
Canticle of Praise  M. Hayes
Elijah Rock  arr. M. Hogan
Gloria  J. Rickard
Grace Above All  A. Petker
Lord God, You Have Called Your Servants  J. McDermid
Love Came Gently  M. Funderburk
O Love that will not let me go  arr. J. Rouse
O Magnum Mysterium  M. Lauridsen
Peace I Leave with You  K. Nystedt
Praise God  J. Walker
Psalm 148: Praise ye the Lord  H. Stevens
Soon Ah Will Be Done  W. Dawson
The Lord Bless You and Keep You  P. Lurkin
The Star Spangled Banner  arr. R. McKelvy

Two CD recordings of Orpheus Choir are available for purchase:
*A Mighty Fortress* and *Great Is Thy Faithfulness.*
## PERSONNEL

### SOPRANO

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<td>Sarah Aaron</td>
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<td>Laura Bruns*</td>
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<td>Alicia Carter</td>
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<td>Justin Alger</td>
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<td>Nate Waller</td>
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* officer

+ accompanist
PERSONNEL

ALTO

Elizabeth Bernhardt* Green Bay, WI Elementary Education
Amanda Cook Aurora, IL Social Work
Laura DeMerell Portage, MI English
Libby Devine Elgin, IL Biology
Emily Dillard Galesburg, IL Music/Business
Laura Fleschner Terre Haute, IN Mass Communication
Cindy Jackson Herscher, IL Music Education
Stephanie Johnson Madison, WI Fashion Merchandising
Andrea LaMontagne Kankakee, IL Political Science/Pre Law/History
Cynthia Lopez Wood Dale, IL Nursing
Nicole Miller* Ortonville, MI Music/Business Administration
Audrey Mikhail Joplin, MO Biology/Pre Med
Alyssa Norden Kankakee, IL Music Performance/Music Ed
Emily Poling* Elida, OH Corporate Communication
Caitlin Porter Byron Center, MI Mass Communication
Anna Smit Chandler, AZ Music Education
Samantha Starner Chandler, AZ Biblical Studies/Phil & Religion
Sarah Ward Wheaton, IL Nursing
Chelsea Winn Kewanee, IL

BASS

Tony Allen Bourbonnais, IL Mass Communication
Jake Boss Tinley Park, IL International Business
Ben Cherney Iron Mountain, MI Music Composition & Theory
Neil Frazer Spooner, WI English Education
Paul Drace Black River Falls, WI Music Performance/Music Ed
Jase Hackman* Manhattan, IL Music
Reuben Lillie Greenville, PA Music/Business Administration
Seth Means Honey Creek, IA Music Education
Joel Ramirez* Cicero, IL Engineering
Blake Reddick* Bourbonnais, IL Music
Josh Ring Dunlap, IL
Ryan Shrout Jacksonville, FL Engineering
Brad Sytsma Grand Rapids, MI Music Composition & Theory
Josh Woods* Brunswick, OH Engineering

* indicates head of department
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 every General Assembly 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.

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

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At Olivet, ambitious dreams meet uncommon opportunity.

One University Avenue, Bourbonnais, IL 60914
1-800-648-1463
admissions@olivet.edu
## 2009 - 2010 Performances

<table>
<thead>
<tr>
<th>Month</th>
<th>Date(s)</th>
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| September | 21      | Fall Revival at ONU  
             (College Church of the Nazarene) |
|           | 25      | Prime Time (Senior Adult) Day  
             (ONU; Chalfant Hall) |
| October   | 2, 3    | Orpheus Variety Show  
             (ONU; Kresge Auditorium) |
| November  | 6 - 8   | ONU Homecoming |
|           | 20 - 22 | Fall Choir Tour |
| December  | 4, 5    | Handel's Messiah (ONU) |
|           | 8       | Featured choir: Holiday Concert Series at  
             The Art Institute of Chicago |
|           | 10, 11  | Sounds of the Season concert  
             (ONU; Kresge Auditorium) |
| February  | 6, 7    | Great Opera Choruses  
             with Kankakee Valley Symphony Orchestra  
             (Kankakee High School) |
|           | 20 - 21 | Winter Choir Tour |
| March     | 18      | Night of Jazz with ONU Jazz Band  
             (ONU; Chalfant Hall) |
|           | 19 - 21 | Spring Choir Tour |
| April     | 9, 10   | Choral Workshop with Dr. Rene Clausen |
|           | 17      | Ladies Day (ONU; Chalfant Hall) |
|           | 20      | Home Concert (ONU; Kresge Auditorium) |
| May       | 7       | Baccalaureate Service  
             (ONU; McHie Arena) |

Olivet Nazarene University  I  Department of Music  
800-648-1463  I  www.olivet.edu
OLIVET NAZARENE UNIVERSITY
Larsen Fine Arts Center

Onstage
February 25-27, 2010

Little Women

PRESENTED BY
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OLIVET NAZARENE UNIVERSITY presents

The Broadway Musical

Little Women

Music by Jason Howland
Book by Allan Knee
Lyrics by Mindi Dickstein
Based on the novel by Louisa May Alcott

Little Women is presented through special arrangement with Musical Theatre International (MTI). All authorized performance materials are also supplied by MTI. 421 West 54th Street, New York, NY 10019
Tel: (212) 541-4684
Fax: (212) 397-4684
www.MTIShows.com

As a courtesy to our performers...

Flash photography is prohibited at all times.
Please silence all cell phones.
The videotaping or other video or audio recording of this production is strictly prohibited.

We will observe one 10-minute intermission. Beverages available in the lobby.
Little Women, by Louisa May Alcott, has long been known as one of the most successful novels to come out of the Civil War. It was originally published in two sections in 1868 and 1869. The musical version of Little Women you are about to experience appeared on Broadway for the first time in 2005. The enduring nature of this story speaks to the strength, fortitude and faith of the women who not only waited for the return of their men from war, but carried on without them and continued to raise their families. Little Women also speaks to the strength of the individual in following their dream, no matter the obstacles. And while it takes place in a bygone era, it most importantly continues to resonate with each generation, reaffirming the love of family to see us through the struggles, sorrows and joys that come with life.

As you watch the story of the March family unfold onstage, may you be reminded of the many blessings of family, and that our journey through this world is made richer by those God brings into our lives. That is, indeed, one of the many blessings that makes this world astonishing!

- Jerry Cohagan
Act One

January 1865: Mrs. Kirk’s NYC Boarding House
- “An Operatic Tragedy” .............................................................Jo, Clarissa, Braxton, Rodrigo
- “Better” ......................................................................................Jo

December 1863: The March Attic and Parlor, Concord, Massachusetts
- “Our Finest Dreams” .........................................................Jo, Amy, Meg, Beth
- “Here Alone” .................................................................Marmee

January 1864: Aunt March’s Stately House
- “Could You?” ...........................................................................Aunt March, Jo

February 14, 1864: The March Parlor
- “Delighted” .........................................................................Marmee, Meg, Jo, Beth

Annie Moffat’s Atrium/The March Parlor
- “Take a Chance on Me” ............................................................Laurie

The March Parlor Three Weeks Later
- “Off to Massachusetts” .........................................................Beth, Mr. Laurence
- “Five Forever” .................................................................Laurie, Jo, Beth, Amy, Meg

Spring 1865: The March Parlor
- “More Than I Am” ..................................................................Brooke, Meg

May 1865: The March Attic
- “Astonishing” ...........................................................................Jo

Intermission

Act Two

June 1865: Mrs. Kirk’s NYC Boarding House
- “The Weekly Volcano Press” ..............................................Jo, Prof. Bhaer, Mrs. Kirk, Clarissa, Braxton, Rodrigo, Hag, Troll, Knight and Company

Summer 1865: The March Parlor
- “Off to Massachusetts” (Reprise) .........................................Beth, Mr. Laurence, Marmee, Meg, Brooke

Summer 1865: Mrs. Kirk’s NYC Boarding House
- “How I Am” ...........................................................................Professor Bhaer

September 1865: The Beach on Cape Cod
- “Some Things are Meant to Be” ...........................................Beth, Jo

Winter 1865: The March Parlor
- “The Most Amazing Thing” ....................................................Amy, Laurie

The March Attic
- “Days of Plenty” .....................................................................Marmee
- “The Fire Within Me” ............................................................Jo

Spring 1866: Outside the March House
- “Small Umbrella in the Rain” ..................................................Prof. Bhaer, Jo
- “Volcano” (Reprise) ..........................................................Jo
**Tony Allen (Rodrigo)** - Tony is a junior mass communications major with a film studies concentration and a theatre minor. He hails from Bourbonnais, Ill. You may remember Tony most recently for his portrayal of Nick in *Over the River and Through the Woods*. He has also been in a host of other productions such as the Orpheus Variety Show and Broadway Revue. He has played various roles such as Ike in *Oklahoma!*, Fredrick in KVTA's *Pirates of Penzance*, Bickle in KVTA's *Footloose*, and was in the popular Olivet production of *All I Really Need to Know I Learned in Kindergarten*.

**Elizabeth Borsom (Troll)** – Liz is a senior international business major from Medinah, Ill. She has always loved theater and has been fortunate enough to participate in *West Side Story*, and do the choreography for *Oklahoma!* and Broadway Revue at Olivet. She wants to thank her parents for supporting her and can’t wait to graduate and see what the good Lord has in store for her!

**Jake Boss (Mr. John Brooke/Braxton)** – Jake is a junior at Olivet majoring in international business and minoring in Spanish. This is his first musical production with Olivet. However, in previous years he has performed in Broadway Revue, where he sang “On The Street Where You Live” and “Brush Up Your Shakespeare.” He is thankful for all of the support and encouragement God and his parents have given to him.

**John Bowling (Mr. Laurence)** - John is making his first appearance on the Olivet stage, following a long absence from the theater, having last appeared as Captain Jim in his heralded high school production of *Little Mary Sunshine*, which premiered in the L.T. Ball Gymnasium in the fall of 1966. Other acting credits include a short summer-theater role as General Superintendent at the Orlando Convention Center last year and his ongoing run as the current president of Olivet Nazarene University. He wishes to thank the cast for their encouragement!

**Alicia Carter (Meg)** – Alicia is a sophomore music education major from Bourbonnais, Ill. She has been in many shows between community and high school theater, such as *Cinderella, The Sound of Music* and *Brigadoon*. This is Ali’s first production at Olivet and she is thrilled to be a part of it. She is also a member of ONU’s Orpheus Choir and Concert Singers.
Jenna Dickey (Marmee March) – Jenna is a senior music education major from Bloomfield Hills, Mich. While a student at ONU, she has appeared in Oklahoma!, The Magic Flute and West Side Story. She is delighted to be a part of such a wonderful cast.

Taylin Frame (Jo March) – This is Taylin’s first production at Olivet. She is a music major with a musical theatre minor. Taylin has performed in high school productions such as Into the Woods and Grease. She is also a member of Orpheus Choir. “Thanks to my family for your love and support!”

Ashlie McIntire (Beth March) – Ashlie is a senior vocal performance major from Longmont, Colo. This is her fourth production at Olivet. She has also been a part of West Side Story, The Magic Flute and Oklahoma! She is extremely thankful for this opportunity to be a part of this wonderful show and spectacular cast!

Alyssa Norden (Hag) – Alyssa is a freshman at Olivet. She is a music education and performance major with a minor in musical theater. Despite the fact that this is her first show at ONU, she is not a stranger to the stage. She was seen in high school productions such as Thoroughly Modern Millie and Oklahoma!

Merrick Robison (Laurie) – A native of Marion, Iowa, Merrick is a junior music major in his seventh production at Olivet. He previously appeared in All I Really Need to Know I Learned in Kindergarten, Over the River and Through the Woods, and Oklahoma! as Jud Fry. No role compares, though, to that of the grandson of Dr. Bowling. Merrick is also a member of Orpheus Choir, Concert Singers, The Olivetians and the University Orchestra, playing trumpet.
Ashley Raffauf (Aunt March) - Ashley is so excited to be a part of her first production with Olivet. A freshman music education major from Homewood, Ill., Ashley has enjoyed every minute she has been able to spend with this lovely cast. She would like to thank her parents and friends for the support they have given her during this year.

Blake Reddick (Professor Bhaer) - This is Blake’s senior year, and he is excited to be back in his third production at Olivet! He has previously appeared as Will in Oklahoma!, and Papageno in The Magic Flute. Blake is from Bourbonnais, Ill., and is studying music and biology. He travels across Olivet’s region singing at churches with the ministry group The Olivetians and is president of Orpheus Choir.

Samantha Starner (Clarissa) - Samantha Starner is a freshman from Chandler, Ariz. She is majoring in music education with a concentration in voice. In high school, she was able to perform in Les Miserables, Footloose (Ethel McCormick), Thoroughly Modern Millie (Miss Flannery) and Still Life With Iris (Gretta Good). This is her third appearance on the Olivet stage after performing in Broadway Revue and the Orpheus Variety Show.

Sarah Ward (Amy March) - Sarah had such a fun time on the Olivet stage during Broadway Revue that she couldn’t wait to audition for Little Women. She is a freshman and is very excited to play the role of Amy. Her hometown is Wheaton, Ill., and she is double majoring in biblical studies and philosophy/religion. She has performed in multiple musicals during high school, her favorite being Snoopy in You’re a Good Man Charlie Brown. One will often find her singing, whether she’s in Orpheus Choir, the practice rooms, her dorm room or the shower.

Sarah Yanchick (Mrs. Kirk) - Sarah is a senior social work major from Plainfield, Ill. She previously appeared on Olivet’s stage in last year’s production of Oklahoma! in the role of Aunt Eller. She was also co-director of Broadway Revue this past fall and is a member of Green Room and Orpheus Choir. Sarah is so excited about this musical and having the chance to be a part of one of her favorite stories in fictional literature!
LITTLE WOMEN

Director: Jerry Cohagan - Jerry is in his eighth 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. Little Women marks Dr. Woodruff’s ninth show at ONU.

Rehearsal Accompanist: Kate Hausken
Assistant to the Director/Technical Director: Elena Herath
Choreographer: Elizabeth Borsom
Set Design: Shelby VanBuren
Costume Design: Rebecca Schnurr
Spotlights: John Ottinger, Seth Means
Set Construction: Brad Sytsma, Tony Allen, Alysson Parker, Merrick Robison, Shelby VanBuren
Stage Managers: Sean Ports, Bradley Sytsma
Costumers: Rebecca Schnurr, Dana Peterson, Caitlin Gidcumb, Kelsey Nelson
Make Up: Kristine Sokarda, Samantha Starner, Hannah Jacobson
Lights and Sound: Media and Tech
Properties Master: Sean Ports
Stage Crew: Joy Fosnaugh, Sean Ports, Brad Sytsma, Shelby VanBuren, Dana Peterson, Kelsey Nelson, Zarah Miller, Alysson Parker, Tim Phillips, Kristine Sokarda, Joel Floyd, Hannah Jacobson
Flute/Alto Flute
Aubrey Sarna

Oboe/English Horn
Kristen Kehl

Clarinet/Bass Clarinet
Emily Martin

Horn
Brittany Harris

Trumpet/Flugelhorn
Patrick Wright

Trombone/Euphonium
Ian Matthews

Percussion
Mike Zaring
Kaleb Soller
Chris Field
Bryce Patrick
Melody Abbott

Piano
Kate Hausken**

Violin 1
Lauren Hoenig*
Elisabeth Peulausk
Jennifer Legg
Stephen Lehman
Lauren Beatty
Amanda Luby
Amanda Winkle

Violin 2
Rachel Tschetter
Desiree Hays
Tika Anderson
Jordan Cramer
Sarah Jensen
Areli Lara
Emily Ohse
Emily Younglove

‘Cello
Ben Miller
Allison Richmond
Brian Kosek
Amanda Vanderpool

Bass
Jennifer Wilkerson
Sarah Marrs
Jesse Dillman
Tony Jacob

Special Thanks to: Mrs. Jill Bowling, Diane Richardson, Dena Reddick, Maureen Brown, Emily Lamb-Normand, Lynn Nixon, Richard Colling, Darwin and Joyce Tweedt, KVTA, and everyone else who lent a hand after the program went to press.


* Concertmaster **Rehearsal Accompanist
scene and heard

Anatomy of Gray
Fall 2008

Oklahoma!
Spring 2009

Curious Savage
Spring 2009

Over The River and Through The Woods
Fall 2009
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Percussion Ensemble

Prof. Matt Jacklin, director

11:00 a.m.
Saturday, February 27, 2010

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Samba  Traditional Brazilian

Mike Zaring • Chris Field • Kaleb Soller • Jordan Hansen
Bryce Parker • Gary Schumann • Joel Deckard
Melody Abbott • JoAnna Knepper
Emily Gorman

Sharpened Stick  Brett William Dietz

Marisa Saltzgiver • JoAnna Knepper • Mike Hinze
Kaleb Soller • Mike Zaring

Dark Full Ride  Julia Wolfe

Gary Schumann • Chris Field
Kaleb Soller • Mike Zaring

Selections From Inventions  J.S Bach
and Anna Magdelenas Notebook

Linea Orne • Chris Field
JoAnna Knepper • Bryce Parker
Music for Pieces of Wood

Chris Field ♦ Jordan Hansen ♦ Prof. Jacklin
Melody Abbott ♦ Emily Gorman

Stubernic

Emily Gorman ♦ Joel Deckard
Melody Abbott

Noises On

Mike Zaring ♦ Chris Field ♦ Kaleb Soller ♦ Katelyn Dunkman
Bryce Parker ♦ Linea Orne ♦ Melody Abbott

Thank you for turning off cellular phones and for refraining from the use of flash photography.
UPCOMING MUSIC EVENTS

Tuesday, March 2  CONCERT BAND CONCERT  7:00 PM

Thursday, March 4  SENIOR RECITAL - Brittany Harris, horn, & Patrick Wright, trumpet  7:00 PM

Monday, March 15  SENIOR RECITAL – Kate Burkey, piano, & Emily Poling, piano  7:00 PM

Thursday, March 18  NIGHT OF JAZZ -  7:00 PM in Chalfant Hall

Monday, March 22  SENIOR RECITAL- Jeremy Gibson, guitar, & Natalie Sauch, soprano  7:00 PM

Tuesday, March 23  SENIOR RECITAL- Callie Ivey, mezzo- soprano, & Blake Reddick, baritone  7:00 PM

Monday, March 29  JUNIOR RECITAL- Derek Corcoran, piano, & Paul Drace, bass  7:00 PM

Tuesday, March 30  ORCHESTRA/CHAMBER CONCERT  7:00PM
ONU WIND SYMPHONY

Prof. Ryan Schultz, director
with
BBCHS Brass Quintet & Brass Choir
Alan White, director

Tuesday, March 2, 2010
7:00pm
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Sonata from Die Bankelsangerlieder
Anonymous
Edited by Robert King

Contrapunctus V (from The Art of the Fugue)
J.S. Bach
Transcribed by Robert King

BBCHS Students
Alan White, Director

Stubernic
Joel Deckard
Emily Gorman
Melody Abbott

Noisy Wheels of Joy
Eric Whitacre

Salvation is Created
Pavel Tschesnokoff

Four Scottish Dances
Malcolm Arnold

Rollo Takes a Walk
David Maslanka

Contre Qui Rose
Morten Lauridsen

Folk Dances
Dmitri Shostakovich

ONU Wind Symphony
About his composition, Noisy Wheels of Joy, Eric Whitacre writes, “It is just pure, simple fun, written in the tradition of the great comic operatic overtures. The structure is quite formal, but the three themes (love, adventure, and buffo) get thrown around the wind symphony with wild abandon.” There is, however, an interesting side story to this piece. While involved in a film scoring class, Whitacre had to draw a movie scene from a hat and write music specific to that scene...all in three days! What did he draw? The chase scene from the real life version of “101 Dalmatians!”

Russian peasants started a revolution and overthrew the reigning tsars in Russia in 1917. As a result, the new government established Communism as a way to institute new changes in the country. Among these changes was the shutting down of the Russian Orthodox Church and music written for the church was highly discouraged from being written or performed. Tschesnokoff and other composers of the time, such as Shostakovich, felt great pressure from the government concerning their composing. Tschesnokoff quit writing sacred music altogether in an effort to save his career and his family. Years after his death, with the fall of communism, the Russian Church once again opened its doors. “Salvation is Created” became the unofficial anthem of the Church.

This piece was originally written as vocal music for the Russian Orthodox Church. In Russian the text reads: Spasëniye, sodélal yesi posredë ziémli, Bôzhe. Allilúiya. The English translation is: Salvation is created, in the midst of the earth, O God, Our God. Alleluia.

Malcolm Arnold, an English composer, penned many sets of dances set to a specific nationality, among them two sets of English Dances, as well as the Four Scottish Dances performed this evening. Composed in 1957, the work uses original themes based on Scottish folk music. The first movement is in the style of the Scotch Snap or the Strathspey. This focuses on the short-long rhythms throughout the movement and the drones of bagpipes can always be heard. The second movement is a reel, only interrupted when the bassoon brings visions of the town drunk. The third movement, as stated by Arnold himself, provides “an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides.” He is one of a number of composers, including Felix Mendelssohn, who used the Hebrides as a source of inspiration. The last movement is a lively fling that brings back elements of the first movement while propelling the listener to the end with a sense of abandonment.

Of his composition, Rollo Takes a Walk, David Maslanka writes, “‘Rollo’ is a complicated little idea, and when asked to explain it I am often at a loss.” Rollo is a fictional character created by the American composer Charles Ives who lived from 1875 to 1953. Ives used Rollo in his writings about music as the model of an average person with conservative musical tastes. Ives would say, “Rollo would really like that tune!” or “Rollo wouldn’t like that at all!” Rollo was Ives’ measuring stick for a level of American popular taste. The irony was that Rollo wouldn’t have liked
most of Ives’ own music. So, “Rollo Takes a Walk”: he moves about among tunes that he likes, and some stuff that’s hard for him. Finally, “Rollo” is simply a quirky little bit of fun, a bit of a musical cartoon. I hope you enjoy!

“Les Chansons des Roses” is a collection of compositions based on the poetry of Rainer Maria Rilke. Says Lauridsen of his selection: “[Rilke’s] poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. Their exquisite poems are primarily light, joyous, and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness.” This setting for band has been done by H. Robert Reynolds.

Shostakovich’s Folk Dances are a collection of authentic folk melodies assembled by the composer himself. This piece originally appeared as the third movement of the orchestral suite Native Leningrad in 1942. It was soon after arranged for Russian bands by M. Vakhutinsky.

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BBCHS Brass Quintet

Jacqueline Trauscht, trumpet
David Doyle, trumpet
Nicholas Yeates, horn
Tober Corrigan, euphonium
Garrett DuCharme, tuba

BBCHS Brass Choir

Trumpet I
Jacqueline Trauscht
David Doyle

Trumpet II
Nick Allen
Blair Cotton
Michael Pranger
Benedict Dubravec

Horn
Nicholas Yeates
Maria Giacchnio

Trombone
Austin Gero
Wheatton Gustafson
Doug Lubieniecki

Euphonium
Tober Corrigan
Brandon Williams
Paul Dasilva
Wyatt Gustafson

Tuba
Garrett DuCharme
Alex Fenton
ONU Wind Symphony

Prof. Ryan Schultz, director

**Flute**
Rose Hall
Diane Rankin
Rachel Von Arb
Desiree Hays

**Oboe**
April Becker
Joy Matthews
Kristen Kehl

**Clarinet**
Amanda Christensen
April Culver
Emily Martin
Sarah O'Neal
Clara Stone
Ben Strait

**Bass Clarinet**
Andrea LaMontagne

**Bassoon**
Ashley Pitzer
Brianna Robins

**Saxophone**
Kristin Cheney
Desmond Handson
Angela Reedy
Jeremy Schooler
Ian Smith
Sarah Whitten

**French Horn**
Brittany Harris
Stephanie Moore
Deidre Sheldon
Rebeckah Sterns

**Trumpet**
RaeMarie Donaldson
Tony Jacobs
Amy Loeffler
Carrie Riegle
Patrick Wright

**Trombone**
Jon Eccles
Zach Kolmeier
Ian Matthews

**Euphonium**
Bethany Wright

**Tuba**
Josh Ring
Andy Wright

**String Bass**
Tony Jacobs

**Percussion**
Melody Abbott
Chris Field
Emily Gorman
JoAnna Knuepper
Caleb Soller
Mike Zaring
Bailey Zielinga
Upcoming Events

Thursday, March 4- Harris/Wright Jr. /Sr. Recital- 7:00pm Kresge

Monday, March 15- Burkey/Poling Senior Recital- 7:00pm Kresge

Thursday, March 18- Night of Jazz- 7:00pm Chalfant

Monday, March 22- Gibson Senior Recital- 7:00pm Kelley Prayer Chapel

Tuesday, March 23- Ivey/Reddick Senior Recital
7:00pm Kelley Prayer Chapel

Thursday-Friday, March 25-26- Spring Play The Glass Menagerie
7:00pm Kresge

Saturday, March 27- Spring Play The Glass Menagerie
2:00 & 7:00pm Kresge

Monday, March 29- Corcoran/Drace Junior Recital- 7:00pm Kresge

Tuesday, March 30- Orchestra/Chamber Concert- 7:00pm Kresge
RVC CHOIR CONCERT

Presented by:
Donovan High School

Dr. Neal Woodruff, conductor
Prof. Ryan Schultz, accompanist
with
Brittany Harris, horn
Ashley McIntire, soprano
Brian Kosek, cello
Elisabeth Peulausk, violin

7:00 p.m.
Wednesday, March 3, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Glory of the Father

Fair Phyllis I Saw

Heart We Will Forget Him

Brittany Harris, horn

Let Me Ride (Swing Down Chariot)

RVC Choir

Sing Out My Soul

Over the Rainbow

Oh! Susanna

ONU Concert Singers

All That Hath Life and Breath Praise Ye the Lord!

Ashley McIntire, soprano

O My Luve’s Like a Red, Red Rose

Brian Kosek, cello

Elisabeth Peulausk violin

Combined Choirs

Egil Hovland

John Farmer

James Mulholland

Traditional Spiritual

Arr. Roger Emerson

Mark Hayes

Harold Arlen

Arr. Mark Hayes

Stephen Foster

Arr. Mark Hayes

Rene Clausen

Rene Clausen

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Concert Singers

Soprano
Jenna Dickey
Ashlie McIntire
Alyssa Norden
Calley Seefeldt

Alto
Alicia Carter
Brittany Harris
Cynthia Jackson
Nicole Miller

Tenor
Jonathan Mikhail
Luke Olney
Merrick Robison

Bass
Paul Drace
Jase Hackman
Reuben Lillie
Joey Ramirez

Accompanist
Luke Olney
RVC Choir

Soprano I
Ashley Blanchette
Colleen Yuras
Nina Indihar
Harley Trimble
Erica Daley
Heather Albrecht
Caitlin Boyd
Sarah Huysen
Kelly Lorenz
Nicole Garey
Michelle McNally
Jennifer Piepenbrink
Lauren Sadowski

Soprano II
Jenny Stuba
Carley Shiner
Taylor Walters
Rhiannon Johnson
Latonya Hammond
Morgan VanDerLinde
Amanda DeYoung
Sydney Volkman
Kristen Garey
Stacey Lorenz
Jessica Frahm
Megan Pilbeam
Carissa Welch
Jordyn Heyn
Bekie O'Sha

Alto
Ashley Graham
Joya Sneed
Danielle Gutierrez
Sara Hatfield
Jackie Vaughn
Ericka Gholston
Monica Robinson
Brittany Soto
Kelsey Kellog
Kayla Weatherhead

Tenor
Cortez Peoples
Tremayne Davis
Dontez Moore
Jake Cothren
Kyle Murdock
Mitch Weakley
Chase Seehausen
Nick Durand
Sam Blauert
Damen Whittington
Craig Allie

Bass
Jason Kotecki
Chad Gholston
Paul Styx
Shawn King
Michael McNally
Cole Willis
Blake Clatterbuck

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JUNIOR/SENIOR RECITAL

Brittany Harris
horn
with
Dr. Gerald Anderson, piano

Patrick Wright
trumpet
with
Dr. Karen Ball, piano
Prof. Freddie Franken, guitar

7:00 p.m.
Thursday, March 4, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation
Rebeckah Sterns

Concerto No. 1 in E-flat Major, Opus 11
I. Allegro
Dr. Anderson, piano
II. Andante
III. Allegro
Miss Harris, horn

Andante et Scherzo
Mr. Wright, trumpet
Mr. Wright, trumpet
J. Ed. Barat
Dr. Ball, piano

Canto Serioso
Miss Harris, horn
Carl Nielsen
Dr. Anderson, piano

Concerto in E-flat
Mr. Wright, trumpet
J.G.B. Neruda
Dr. Ball, piano

Two Sonatas
Miss Harris, horn
Luigi Cherubini
Dr. Anderson, piano

Intrada
Mr. Wright, trumpet
Otto Ketting

Concerto No. 4 in E-flat Major, K.495
II. Romance
Miss Harris, horn
Wolfgang A. Mozart
Dr. Anderson, piano

I Remember Clifford
Mr. Wright, flugelhorn
Benny Golson
Prof. Freddie Franken, guitar

Fantasie
Miss Harris, horn
Franz Strauss
Dr. Anderson, piano

Thank you for turning off cellular phones and for refraining from the use of flash photography.
Program Notes

Concerto No.1
A son to Franz Strauss, Richard Strauss was born into a musical family and began composing from a young age. Rejecting traditional classical music theory, his works embrace the romantic style of shifting tonalities and highly expressive musical lines. His first horn concerto was written with his father, a horn player, in mind. Strauss wrote the piece to be played on the natural, valveless horn, however the concerto is virtually unplayable on the instrument and most hornists play the piece on the modern valved horn. Although Franz Strauss never publicly performed either of his son’s concerti (he complained there were ‘too many high notes’), this work has become one of the most well recognized horn concertos of all time.

Andante et Scherzo
J. Ed. Barat was one of the lesser-known French composers of the late 19th and early 20th centuries. He was a military band leader for most of his career. Barat wrote most of his more popular pieces in this dual form, including his Andante et Scherzo for Trombone. This piece begins with a brilliant opening, followed by a subdued, lyrical portion. The buoyant Scherzo section takes over before the introduction comes around again, and the piece ends with a final, brilliant flourish reminiscent of the Scherzo.

Canto Serioso
Carl Nielsen was a post-Romantic Danish composer and conductor. His major works include six symphonies and numerous piano pieces. Canto Serioso was written as an audition piece for a fourth horn opening in the orchestra that Nielsen conducted. The piece highlights the low register of the horn, which is a must for fourth horn. It also demonstrates Nielsen’s individual composition style, as the piece is both highly lyric and rich in its use of chromaticism.

Concerto in E-flat
Neruda was a Bohemian composer born in the early 18th century. Some of his contemporaries include Joseph Haydn and Johann Hummel, both of whom also wrote Concerti for Trumpet in Eb. The Neruda Concerto follows the same basic format as the other major Eb Trumpet Concerti, but has its own unique flare. Originally written for the valveless natural Horn, the concerto rarely uses any sort of chromaticism, but instead remains true to the tonic key throughout. This Concerto also includes more frequent, though shorter, cadenzas than other Concerti of its time.

Two Sonatas
Two Sonatas for horn was written for a horn player friend of Cherubini’s, Frédéric Duvernoy. The first sonata is a slow piece and shows the tone and beauty of the horn. The second of the two sonatas is more often played, and consists of two large sections. The first section is an introduction to the piece and is much like an operatic recitative, with the horn moving in all registers while the piano accompanies under neath. The second section is a very bouncy Allegro that requires a great deal of control and demonstrates the technical abilities of the horn.
Intrada

Otto Ketting once said, “Music should be about emotions and experiences, time and surroundings—besides being about music—no matter to what extent these are concealed or stylized.” This unaccompanied Intrada was written for Trumpet in C, or for Horn in F. It is meant to tell a story, dependent on the player’s interpretation. Mr. Wright invites you to imagine a lonely young lady on a rainy New York street, who has a rather unpleasant encounter on her way home. The rest of the story is up to your interpretation.

Concerto No. 4

Mozart’s four horn concertos were all written for his friend Ignaz Leitgeb. The two were very close and had a friendly relationship, as the four concertos are filled with private jokes between the two. The fourth concerto was originally written in many different colored inks, and is said to be an attempt to throw off his friend. It is also one of two horn concerti that Mozart uses ripieno horns, or horns used in the orchestra in addition to the soloist. The second movement is lyrical and displays the horn’s beautiful tone.

I Remember Clifford

This piece is named after the great jazz trumpet player Clifford Brown. He began playing professionally and recording in 1951, and started a group with the famous drummer Max Roach in 1954. However, he died in a car crash in 1955, unsettling the jazz world. The composer of this piece, Benny Golson, was a tenor sax player with Clifford in Lionel Hampton’s band. He wrote the piece to commemorate Clifford after his death. Though his career was short, Clifford’s playing influenced an entire generation of trumpet players, including Lee Morgan, Freddy Hubbard, and Roy Hargrove.

Fantasie

Franz Strauss, the father of Richard Strauss, was a horn player by nature. He emphasized tone quality above all else and his attention to it was a major component of his success on the horn. He was principal horn of the Munich Royal Court Orchestra, where he premiered many of Richard Wagner’s works. Interestingly enough, the two had a great distaste for each other as Wagner once said, “Strauss is an unbearable, curmudgeonly fellow, but when he plays the horn one can say nothing, for it is so beautiful.” Strauss’ Fantasie is a theme and variations piece based on one of Franz Schubert’s melodies. It begins with an introduction and the theme, and then is followed by five continuous variations.
SENIOR RECITAL

Kate Burkey
piano

Emily Poling
piano

7:00 p.m.
Monday, March 15, 2010
Kresge Auditorium
Larsen Fine Arts Center
Invocation

Eude Op.8, No.12
Miss Poling

Malagueña from the Andalucia Suite
Mrs. Burkey

Touches
Chorale
Vivace
L’istesso tempo
Più mosso
Molto moderato
Larghetto
Allegro molto
Vivace come II
Largo
Miss Poling

Five Pieces for Piano
No. 1, Quasi improvvisando
Mrs. Burkey

Concerto No. 2, Op. 18, Adagio sostenuto
Miss Poling

Concerto No. 1, Op. 11, Romanze
Mrs. Burkey

Sonata in D Major, K. 381
Allegro
Andante
Allegro molto
Mrs. Burkey
Miss Poling

Thank you for turning off cellular phones and for refraining from the use of flash photography.
Program Notes

Etude Op. 8, No. 12
The Etude No. 12 by Scriabin is set in the key of D-sharp minor. The sharped key with treacherous stretches, intervals as wide as the 11th, and frequent jumps in the left hand with numerous octaves and chord strikes create a dramatic and passionate expression. The intense solo melody featured in the right hand was intended by Scriabin to exude passion and pathos, and an almost complete abandonment to the music’s intensity by the performer.

Malagueña
This delightful and passionate dance is the final movement of a suite of 6 Spanish dances by Ernesto Lecuona. The term “malagueña” refers to a female resident of Malaga, a Spanish city on the Mediterranean. The music has a pronounced local character that is strongly founded in the traditional music of Cuba. The dance captivates listeners with changing tempos ranging from Lento to Vivace, and with lively accelerandos and fortissimo dynamics. This Latin classic has also become a popular jazz and marching band standard.

Touches
Leonard Bernstein was commissioned to compose this chorale and 8 variations with coda as the compulsory piece required of the finalists for the Van Cliburn Piano Competition in 1981. The piece makes heavy use of the coloristic possibilities of the piano as well as varied rhythmic changes and sudden dynamic extremes. Specifically, Bernstein included these comments at the beginning of the work:

“Touches

- (French) the keys of the keyboard
- Different ‘feels’ of the fingers, hands, and arms: deep, light, percussive, gliding, floating, prolonged, caressing...
- Small bits (cf. ‘a touch of garlic’); each variation is a soupcan, lasting from 20 to 100 seconds apiece
- Vignettes of discrete emotions: brief musical manifestations of being ‘touched’ or moved
- Gestures of love, especially between composer and performer, performer and listener”

Five Pieces for Piano, No. 1, Quasi improvvisando
George Crumb in his piano compositions explores unusual timbres, with the piano being played in non-traditional ways with unconventional notation. No. 1 of the five piece suite makes extensive use of special techniques on the strings of the piano. Crumb refers to the use of the insides of the piano as “extended piano,” and this usage often requires the piano to be “fixed” or marked prior to playing. In piece No.1, Crumb requires different modes of pizzicato, or plucking on the strings with finger tip or nail. He often utilizes physical objects to create unique sound effects. The last fading sound of the plucked low F-sharp sting in piece No. 1 is enhanced by the placing of a paper clip on the vibrating string to produce an unusual sound effect.
Piano Concerto No. 2, Adagio sostenuto
The second piano concerto by Rachmaninoff was composed in 1900. The intensely beautiful second movement opens with a series of slow chords performed by the strings of the orchestra, modulating from C minor to E major. The piano enters with an arpeggiated figure as the lyrical theme is voiced by the flute and clarinet. This lush movement transitions from poignant lyricism to a brisk scherzo, only to return as the piano moves from the cadenza into the closing section. The movement is an all-time favorite in the piano repertoire.

Concerto No. 1 in E Minor, Romanze
The second movement of Chopin’s Concerto in E Minor is considered a “tone poem” with a lyrical melody over a smooth left hand accompaniment. Composed in 1830, this concerto was one of many created during this period of time to merge the worlds of serious art music and popular concert music. Chopin penned to his first love, Konstancja Gladkowska, the words “in whose memory the adagio of my concerto has been put up.” The movement is characterized by virtuosity, grandeur, ornamental passagework, and the poetic lyricism of the cantilena melody.

Sonata in D Major, K. 381
The Sonata in D Major for four hands was composed in 1772. Mozart specifically composed this sonata for himself and his sister, Nannerl, who also was considered an accomplished performer.

Mrs. Burkey presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree with an emphasis in Music Education. She is the piano student of Dr. Karen Ball.

Miss Poling presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree with an emphasis in Music Education. She is the piano student of Dr. Karen Ball.
NIGHT OF JAZZ

featuring the
ONU Jazz Band

with
Jazz Combo I
Jazz Combo II
Concert Singers
Orpheus Choir

7:00 p.m.
Thursday, March 18, 2010
Chalfant Hall
PROGRAM

Invocation

Bluesette
Liberated Brother
Groovin’ High

Jazz Combo II

* * * * *

A Nightingale Sang in Berkley Square
Alicia Carter, alto

Concert Singers

* * * * *

You Don’t Know What Love Is
Have You Met Ms. Jones
I Was Looking for You

Jazz Combo I

* * * * *

Voice Dance IV

Orpheus Choir

* * * * *

For Gil
Loch Ness Monster
Partly Cloudy
Bone Appetite

ONU Jazz Band

Thank you for turning off cellular phones and for refraining from the use of flash photography.
Jazz Combo I
Prof. Freddie Franken, director
RaeMarie Donaldson, trumpet
Jeremy Schooler, saxophone
Isaac Burch, bass guitar
Zack Byard, drums
Jeremy Gibson, guitar
Jasper Taylor, keyboard
Special Guest: Al Fontana, harmonica

Concert Singers
Dr. Neal Woodruff, conductor
Alicia Carter • Ashlie McIntire • Jenna Dickey • Jonathan Mikhail
Paul Drace • Nicole Miller • Jase Hackman • Alyssa Norden
Brittany Harris • Joel Ramirez • Cynthia Jackson • Merrick Robison
Reuben Lillie • Calley Seefeldt

Jazz Combo II
Prof. Freddie Franken, director
Trevin Frame, drums
Jesse Dillman, bass guitar
Jase Hackman, guitar
Josh Gill, guitar
Patrick Wright, trumpet
Kristin Cheney, saxophone
Jenna Dickey, vocals
Special Guest: Al Fontana, harmonica

ONU Jazz Band
Dr. Don Reddick, director
SAXOPHONES:
Kristin Cheney
Kelsey McNulty
Audrey Penrod
Margaret O'Neal
Angela Reedy
Lucas Sanor
Jeremy Schooler
BASS GUITAR:
Tyson Dodd
Sarah Marrs
PERCUSSION:
Christopher Field
DRUM SET:
Trevin Frame
TRUMPETS:
Anthony Jacobs
Diane Rankin
Patrick Wright
GUITAR:
Melanie Foiles
Jeremy Gibson
TROMBONES:
Zach Kohlmeier
Stephanie Lalone
Ian Matthews
Blake Reddick
Josh Ring
KEYBOARDS:
Ryan Lalone
Jasper Taylor
Orpheus Choir
Dr. Jeff Bell, conductor

SOPRANO:
Sarah Aaron
Laura Bruns
Alicia Carter
Lindsay Close
Jenna Dickey
Elizabeth Eddy
Taylin Frame
Katelyn Holmer
Callie Ivey
Laura McCague
Ashlie McIntire
Andrea Peters
Megan Radcliffe
Ashley Raffauf
Anna Reed
Calley Seefeldt
Heather Willoughby
Sarah Yanchick

ALTO:
Elizabeth Bernhardt
Amanda Cook
Laura DeMerell
Libby Devine
Emily Dillard
Laura Fleschner
Cindy Jackson
Stephanie Johnson
Andrea LaMontagne
Cynthia Lopez
Nicole Miller
Audrey Mikhail
Alyssa Norden
Emily Poling
Caitlin Porter
Anna Smit
Samantha Starner
Sarah Ward
Chelsea Winn

TENOR:
Justin Alger
Tyler Dossett
Cameron Dunlop
Luke Frame
Cameron Frye
Kyle Hance
Matthew Kee
Luke Olney
Merrick Robison
Wesley Taylor
Nate Waller

BASS:
Tony Allen
Jake Boss
Ben Cherney
Neil Frazer
Paul Drace
Jase Hackman
Reuben Lillie
Seth Means
Joel Ramirez
Blake Reddick
Josh Ring
Ryan Shrout
Brad Sytsma
Josh Woods
Orpheus Choir
A Ministry in Music

Dr. Jeff Bell, conductor

Spring Tour
2010

College Church of the Nazarene
Bourbonnais, IL

First Church of the Nazarene
Kankakee, IL
PROGRAM SELECTED FROM:

A Mighty Fortress is Our God  Luther; arr. Muellet
Alleluia  R. Thompson
Alma Mater  B. Carmony
Betelehemu  African Folk Tune; arr. J. Crutchfield
Canticle of Praise  M. Hayes
Elijah Rock  arr. M. Hogan
Gloria  J. Rickard
Grace Above All  A. Petker
Lord God, You Have Called Your Servants  J. McDermid
Love Came Gently  M. Funderburk
O Love that will not let me go  arr. J. Rouse
O Magnum Mysterium  M. Lauridsen
Peace I Leave with You  K. Nystedt
Praise God  J. Walker
Psalm 148: Praise ye the Lord  H. Stevens
Soon Ah Will Be Done  W. Dawson
The Lord Bless You and Keep You  P. Lutkin
The Star Spangled Banner  arr. R. McKelvy

Two CD recordings of Orpheus Choir are available for purchase:

A Mighty Fortress and Great Is Thy Faithfulness.
PERSONNEL

SOPRANO
Sarah Aaron
Laura Bruns*
Alicia Carter
Lindsay Close*
Jenna Dickey
Elizabeth Eddy
Taylin Frame
Katelyn Holmer
Callie Ivey
Laura McCague
Ashlie McIntire
Andrea Peters
Megan Radcliffe
Ashley Raffauf
Anna Reed
Calley Seefeldt
Heather Willoughby
Sarah Yanchick

Watseka, IL
Watseka, IL
Bourbonnais, IL
Flushing, MI
Bloomfield Hills, MI
Shelbyville, IN
Centreville, VA
Dunlap, IL
Boise, ID
New Lenox, IL
Longmont, CO
Gibson City, IL
Charleston, WV
Homewood, IL
Huntington, IN
Watseka, IL
Elkhart, IN
Joliet, IL

Childhood Development
Elementary Education
Music Education
Elementary Education
Music Education
Business Administration
Music Performance
Social Work/Intercultural Studies
Music Education
Social Work
Music Performance
Music Education
Biology
Music Education
Math Education
Music Education
Accounting
Social Work

TENOR
Justin Alger
Tyler Dossett
Cameron Dunlop
Luke Frame
Cameron Frye
Kyle Hance
Matthew Kee
Luke Olney+
Merrick Robison
Wesley Taylor
Nate Waller

Bradley, IL
Danville, IL
Huntington, IL
Williamsburg, IN
Troy, OH
Carthage, MO
Yorkville, IL
Bourbonnais, IL
Marian, IA
Kankakee, IL
Oblong, IL

Children’s Ministry
Bus Adm./Marketing/Sociology
Pastoral Ministry
Music Performance
Music
Mass Communications
International Business/Spanish
Sociology
Music/Theater
Art/Digital Media
Engineering

+ accompanist
* officer
<table>
<thead>
<tr>
<th>ALTO</th>
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<tbody>
<tr>
<td>Elizabeth Bernhardt*</td>
<td>Green Bay, WI</td>
<td>Elementary Education</td>
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<tr>
<td>Amanda Cook</td>
<td>Aurora, IL</td>
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<td>Fashion Merchandising</td>
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<td>Kankakee, IL</td>
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<td>Nicole Miller*</td>
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<td>Biology/Pre Med</td>
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<td>Alyssa Norden</td>
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<td>Emily Poling*</td>
<td>Lancaster, OH</td>
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<td>Caitlin Porter</td>
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<td>Anna Smit</td>
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<td>Samantha Starner</td>
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<td>Sarah Ward</td>
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<td>Biblical Studies/Phil &amp; Religion</td>
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<tr>
<td>Chelsea Winn</td>
<td>Kewanee, IL</td>
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<td>Jake Boss</td>
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<td>Ben Cherney</td>
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<td>Paul Drace</td>
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<td>Grand Rapids, MI</td>
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<tr>
<td>Josh Woods*</td>
<td>Brunswick, OH</td>
<td>Pastoral Ministry</td>
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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 every General Assembly 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.

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, Olivetans 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
2009 - 2010 Performances

September 21
Fall Revival at ONU
(College Church of the Nazarene)
25
Prime Time (Senior Adult) Day
(ONU; Chalfant Hall)

October 2, 3
Orpheus Variety Show
(ONU; Kresge Auditorium)

November 6 - 8
ONU Homecoming
20 - 22
Fall Choir Tour

December 4, 5
Handel's Messiah (ONU)
8
Featured choir: Holiday Concert Series at The Art Institute of Chicago
10, 11
Sounds of the Season concert
(ONU; Kresge Auditorium)

February 6, 7
Great Opera Choruses
with Kankakee Valley Symphony Orchestra (Kankakee High School)
20 - 21
Winter Choir Tour

March 18
Night of Jazz with ONU Jazz Band
(ONU; Chalfant Hall)
21
Spring Choir Tour

April 9, 10
Choral Workshop with Dr. Rene Clausen
17
Ladies Day (ONU; Chalfant Hall)
20
Home Concert (ONU; Kresge Auditorium)

May 7
Baccalaureate Service
(ONU; McHie Arena)
Olivet Nazarene University

Senior Recital

Callie Ivey
soprano
with
Dr. Karen Ball, piano
April Becker, oboe

Blake Reddick
Baritone
with
Kate Hausken, piano
Ashlie McIntire, soprano

7:00 p.m.
Tuesday, March 23, 2010
Kelley Prayer Chapel
PROGRAM

Invocation

Die Lotusblume (from Myrthen)
Mein Herr Marquis (from Die Fledermaus)
Miss Ivey
Dr. Ball

Für Musik
Aus meinen grossen Schmerzen
Si tu le veux
Le Thé
Mr. Reddick
Miss Hausken

Chanson d’amour
Après un rêve
Miss Ivey
Dr. Ball

Già il sole dal Gange
Illustratevi, o cieli (from Il ritorno d’Ulisse in patria)
O tu, Palermo (from I vespri sicilliani)
Mr. Reddick
Miss Hausken

Se Florindo è Fedele (from La Donna Ancora e Fedele)
Ridente La Calma
Deh vieni non tardar (from Le Nozze Di Figaro)
Miss Ivey
Dr. Ball

Sea Fever
The Manager’s Song (from The Mighty Casey)
Mr. Reddick
Miss Hausken

It Was a Lover and His Lass
(from Five Shakespeare Songs, Op.23)
Three Songs of Isaiah
I. Joy
II. Faith
III. Hope
Miss Ivey
April Becker, oboe
Miss Ivey presents this recital in partial fulfillment of the requirements for the Bachelor of Arts in Music degree. She is the voice student of Prof. Martha Dalton.

Mr. Reddick presents this recital in partial fulfillment of the requirements for the Bachelor of Arts in Music degree. He is the voice student of Dr. Neal Woodruff.

Thank you for turning off cellular phones and for refraining from the use of flash photography.
Program Notes

Die Lotusblume from *Mythen*

“The Lotus flower”

The Lotus flower fears the splendor of the sun, and with bowed head, dreaming, awaits the night.

The moon is her lover and wakes her with his light, and to him she gladly unveils her innocent flower-like face.

She blooms and glows and gleams, gazing dumbly toward the sky; she is fragrant and weeps and trembles with love and the pain of love.

Mein Herr Marquis from *Die Fledermaus*

“My Dear Marquis”

Synopsis:

On his way to serve a brief jail term for insulting a public official, Eisenstein attends Prince Orlofsky’s party where he woos a glamorous Hungarian countess, who turns out to be none other than his disguised wife Rosalinde. Rosalinde is disguised because she is seeking revenge for her husband’s indiscretions and flirtatious behavior. Adele, Eisenstein’s chamber-maid who is also in disguise, sings “Mein Herr Marquis” after Eisenstein questions whether he recognizes her. Adele’s song is a humorous response which suggests that Eisenstein is ridiculous to assume that her fair, beautiful features could be mistaken for a chambermaid’s. Adele hysterically laughs at Eisenstein’s assumption that she is a chamber-maid even though she is indeed his disguised maid.

Translation:

My dear Marquis, it seems to me you should employ more tact! If I may advise, better use your eyes, and think before you act! This hand is too fine and too sweet, ah, this ankle too slim and petite, ah, the fashions I am wearing, the language the bearing, such polish and finesse no chamber-maids possess! You must admit, come what may, that was an awful thing to say.

What a funny, ha, situation, ha, so excuse me, ha, my elation, ha! What a funny, ha, situation, ha, so funny a Marquis is he!

Just look at me and you will see that nature did her best. If you think my face is my only grace, then please observe the rest! Just take one more look and observe, ah, the exquisite line and curve, ah, my charming conversation displays imagination. No charming chamber-maid would be as great a hit as me. I proved my point sufficiently, you owe me an apology.

What a funny, ha, situation, ha, so excuse me, ha, my elation, ha! What a funny, ha, situation, ha, so funny a Marquis is he!

Für Musik

Now the shadows darken, stars on stars awake. What a breath of longing floods through the night through the sea of dreams steering without rest, steering my soul towards your soul. It shows itself to you, capturing you whole completely! Ah, you know, that never I am my own, am my own.

Aus meinen grossen Schmerzen

Out of my great pain I fashion little songs; They lift their vibrant feathers and flutter towards her heart. They found the way to the beloved, yet they come again and complain, and complain, and will not say what they saw in her heart.
Si tu le veux
If you wish it, oh my love, this evening when the end of day will have come, when the stars will arise and will set golden nails in the blue depth of the sky, we shall go alone, the two of us into the dark night, lovingly, without being seen; And tenderly I shall sing you a song of love, which I shall fill with all my joy. But when you will return home, if anyone asks you why, lovely fairy, your hair is more tangled than before, you will answer that only the wind has disarranged it, if you wish it, oh my love.

Le Thé
Miss Ellen, pour the tea for me into the lovely Chinese cup where golden fish pick a quarrel with the frightened rose-colored monster... I love the mad cruelty of chimeras that are tamed. Miss Ellen, pour the tea for me into the lovely Chinese cup; There, under an angry red sky a lady, haughty and cunning, sheds from her long turquoise eyes rapture and artlessness. Miss Ellen, pour the tea for me.

Chanson d’amour
“Love Song”
I love your eyes. I love your forehead, O my rebel, O my wild one. I love your eyes. I love your mouth where my kisses will exhaust themselves.

I love your voice. I love the strange grace of all you say, O my rebel, O my darling angel, my hell and my paradise!

I love everything that makes you beautiful, from your feet to your hair. O you towards whom all my desires fly, O my wild one, O my rebel!

Après un rêve
“After a Dream”
In a sleep charmed by your image I dreamed of happiness, your eyes were soft, your voice pure and rich, you were radiant as a sky lit by the dawn.

You called me, and I left the earth to flee with you towards the light. The heavens parted their clouds for us unknown splendors, glimpses of divine light.

Alas, alas, sad awakening from dreams! I call to you, O night, give me back your illusions. Return, return in radiance, return, O mysterious night!

Già il sole dal Gange
Over the Ganges the sun is already sparkling more brightly and dries every drop of the dawn, which weeps with gilded ray in adorns each blade of grass; and the stars of the sky is painting in the field.

O tu, Palermo
O thou, Palermo, beloved land, laugh of love so dear to me, raise your much outraged brow, reclaim your former splendor!

I sought help from foreign nations, I wandered through castles and cities. But, insensible of my fervid urging, every one of them said: Sicilians, where is your former valor? Go on, rise up to victory, to honor!
Se Florindo è Fedele from *La Donna Ancora e Fedele*

“Se Florindo è Fedele”

**Synopsis:**

“Shall I fall in love? The usual ways of wooing don’t impress me, but faithfulness will win me.” The singer is Alidoro, who has just overheard a conversation in which he learned that Florinda is in love with him. Scarlatti composed this opera for Naples during his years of great productivity there. When a woman sings this aria, the song is altered to be sung for a man named Florindo.

**Translation:**

If Florindo is faithful, surely I will fall in love. I will fall in love. I will surely fall in love. Sir Cupid with his dart and bow, so clever and full of guile, I know I cannot resist the sweetest wink or smile. Moaning, sighing, weeping, crying, my heart will never cleave, but if he should be faithful I will surely fall in love. Yes, I will fall in love. If Florindo is faithful, surely I will fall in love. I will fall in love. I will surely fall in love.

**Ridente La Calma**

“Pleasant is the Calm”

Pleasant is the calm in my being; no trace of disdain and fear remain. You come meanwhile to grasp my love, the sweet chains that make grateful my heart.

**Deh vieni non tardar from *Le Nozze Di Figaro***

“Please Come, Do not be Late”

**Synopsis:**

In anticipation of his pending marriage, Figaro and Susanna (the servants of Count Almaviva) are in their future chambers preparing the room for their furniture’s arrival. Susanna hints to Figaro that she fears the count has bad intentions with her. The two determine to prevent it. Cherubino later enters the room and confides his love for the Countess to Susanna, but must hide when the Count arrives to assert his affections on Susanna. Now alone in the garden, Susanna sings this love song for Figaro. Figaro overhears the song and fears that Susanna is singing it for the Count.

**Translation:**

The moment which I will savor without fear, in the arms of my idol, has finally come. Timid notions, leave my breast; do not attempt to disturb my delight! Oh, how it seems that to amorous rapture the charm of the place, the earth, the sky respond, as the night favors my designs! Please come; do not be late, oh beautiful joy. Come to where love calls you to take pleasure until the nocturnal torch no longer shines in the sky- until it is dark again, and the world is quiet. Here the brook murmurs; here the wind, which restores the heart with its sweet whispers, plays. Here little flowers are laughing, and the grass is fresh. To the joys of love everything here is enticing. Come, my love, among these shielding trees! I want to crown your head with roses.
Three Songs of Isaiah

1. Joy

“Scattered throughout scripture are many references to an occurrence that is revealed as an outcome of following God: that of rejoicing, or being joyful or full of joy. This response is often inexpressible in human terms, though God is completely capable of understanding it in His divine order. So whether we shout with great energy or commune with Him in peaceful, quiet moments He translates and accepts our gifts.” – Jim Lucas

2. Faith

“To ‘seek the Lord’ carries importance for the saved as well as the unsaved. The scriptures maintain that growth and knowledge in Christ will increase as we continually put our faith in Him on a daily basis. His ways and thoughts have always been greater than ours, yet by His grace and our faith we have opportunities to experience God’s pleasures for us, large and small. May our faith in crease!!” – Jim Lucas

3. Hope

“It is fitting that Isaiah should write a song of hope as one of his final songs in his book. With the full realization that God was his friend, judge, Savior, and Jehovah, Isaiah had experienced the joy of seeing the Light, but he also knew the eternal bliss that awaited all followers of God. Jesus said, ‘I am going to prepare a place for you...and will come back and take you to be with me so that you may be where I am’ (John 14). It is my firm belief that Jesus gives us a vision in confusing times. He gives us a hope to cling to though we now see only through a glass darkly. (1 Corinthians 13:12) Therefore I say with Isaiah, ‘for Zion’s sake I will not keep silent’ (62:1)”. – Jim Lucas
Upcoming events

Monday, March 29: Derek Corcoran Sr. Recital- 7pm Kresge
Tuesday, March 30: Orchestra/Chamber Concert- 7pm Kresge
Tuesday, April 6: Faculty Recital, Dalton/Benson- 7pm Kresge
Thursday, April 8: Faculty Recital, Lynch/Goodman- 7pm Kresge
Saturday, April 10: Rene Clausen Concert- 7pm Kresge
Thursday, April 15: Testament/Chrysalis Concert- 7pm Kresge
Tuesday, April 20: Orpheus Concert- 7pm Kresge
Thursday, April 22: Concert Band Concert- 7pm Kresge
Friday, April 23: Harp Ensemble Recital- 7pm Kresge
Monday, April 26: Jeremy Gibson Sr. Recital- 7pm Kresge
Tuesday, April 27: Jazz Band/Concert Singers Concert- 7pm Kresge
Thursday, April 29: Chamber Concert- 7pm Kresge
OLIVET
NAZARENE
UNIVERSITY

Department of Music

STUDENT
RECITAL

9:30 a.m.
Monday, March 29, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Etude in G flat major, Op. 10, No. 5
Chris LeFevre, piano

On a Clear Day
Tyson Dodd, guitar

Four Pieces for Kettle Drums
Finale
Mike Zaring, timpani

Etude in C Major, Op. 46, No. 24
Desiree Hays, piano

Don't Cry (from The Most Happy Fella)
Cam Frye, tenor
Dr. Jeff Bell, piano

Piano Prelude #1
Allegro ben ritmato e deciso
Josh Ring, piano

Ridente la Calma
Bailey Zeilenga, soprano

Yellow After the Rain
Kaleb Soller, marimba

Caro Mio Ben
Geoff Sauter, tenor
Derek Corcoran, piano

Sonata in C Major, Op. 2 No. 3
Allegro con brio
Andrea Richardson, piano

Die Lotusblume
Andrea Peters, soprano
Vivo
Jon Cable, guitar

Sea Refractions
Christopher Field, marimba

Louis Ignatius Gall
Mitchell Peters

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Upcoming events

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Tuesday, March 30: Orchestra/Chamber Concert- 7pm Kresge
Tuesday, April 6: Faculty Recital, Dalton/Benson- 7pm Kresge
Thursday, April 8: Faculty Recital, Lynch/Goodman- 7pm Kresge
Saturday, April 10: René Clausen Concert- 7pm Kresge
Thursday, April 15: Testament/Chrysalis Concert- 7pm Kresge
Tuesday, April 20: Orpheus Concert- 7pm Kresge
Thursday, April 22: Concert Band Concert- 7pm Kresge
Friday, April 23: Harp Ensemble Recital- 7pm Kresge
Monday, April 26: Gibson/Drace/Sauch Sr. Recital- 7pm Kresge
Tuesday, April 27: Jazz Band/Concert Singers Concert- 7pm Kresge
Thursday, April 29: Chamber Concert- 7pm Kresge
JUNIOR RECITAL

Derek Corcoran
piano

with
Dr. Karen Ball, piano
Emily Martin, clarinet

7:00 p.m.
Monday, March 29, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Fantasia in G Minor/B-flat Major, Op. 77
Derek Corcoran

Sonata in F Minor, Op. 120, No. 1, Vivac
Emily Martin
Dr. Karen Ball

Transcendental Etude No. 6, *Vision*
Derek Corcoran

Andante et Allegro
Emily Martin
Dr. Karen Ball

Concerto, Allegretamente, Presto
Derek Corcoran
Dr. Karen Ball
Mr. Corcoran presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree with an emphasis in Piano Performance. He is the piano student of Dr. Karen Ball.

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Upcoming Events

Tuesday, March 30: Orchestra/Chamber Concert- 7pm Kresge

Tuesday, April 6: Faculty Recital, Dalton/Benson- 7pm Kresge

Thursday, April 8: Faculty Recital, Lynch/Goodman- 7pm Kresge

Saturday, April 10: Rene Clausen Concert- 7pm Kresge

Thursday, April 15: Testament/Chrysalis Concert- 7pm Kresge

Monday, April 19: Student Recital- 9:30am Kresge

Tuesday, April 20: Orpheus Concert- 7pm Kresge

Thursday, April 22: Concert Band Concert- 7pm Kresge

Friday, April 23: Harp Ensemble Recital- 7pm Kresge

Monday, April 23: Student Recital- 9:30am Kresge

Monday, April 26: Jeremy Gibson Sr. Recital- 7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers Concert- 7pm Kresge

Thursday, April 29: Chamber Concert- 7pm Kresge
ORCHESTRA & CHAMBER CONCERT

featuring
University Orchestra
Handbell Choir
Wind Quintet
String Quartet
Saxophone Ensemble

7:00 p.m.
Tuesday, March 30, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGAM

Invocation

Rosamunde Overture                      Franz Schubert
An der schönen, blauen Donau        Johann Strauss, II
(The Beautiful Blue Danube)
Introduktion
Nr. 1
Nr. 2
Nr. 3
Nr. 4
Nr. 5

University Orchestra
Dr. Neal Woodruff, conductor

Bells in the Mist                      Ellen Jane Lorenz
Handbell Choir
Prof. Katherine Benson, director
Amy Bell, Kristen Cheney, Derek Corcoran. Joshua Griffes,
Rose Hall, Desmond Handson. Stephanie Jungles, Diane Rankin.
Angela Reedy, Ian Smith

Quintette                             Hedwige Chretien
I. Andante
Wind Quintet
Aubrey Sarna, Flute        April Becker, Oboe        Emily Martin, Clarinet
Ashley Pitzer, Bassoon     Brittany Harris, Horn

Cantad al Señor                  Susan E. Geschke
Handbell Choir
Quartet No.4 in C minor  
*Ludwig van Beethoven* 
*Allegro ma non tanto* 
String quartet 
Elisabeth Peulausk, violin  Jennifer Legg, violin  
Josh Woods, viola  Brian Kosek, ‘cello  

Overture (from La Clemenza di Tito)  
*Wolfgang Mozart*  
arr. R.E. Jensen  
Saxophone Ensemble 
Angela Reedy, Kristin Cheney, Jonathan Erdahl, Desmond Handson,  
Ian Smith, Jeremy Schooler, Michael Hoult,  
Paul Drace, Margaret O’Neill.  

Symphony No.4 in A Major, Op.90  
*Felix Mendelssohn*  
Allegro Vivace  
Andante con moto  
Con moto moderato  
Saltarello- Presto  
University Orchestra

Thank you for turning off cellular phones and for refraining from the use of flash photography.
University Orchestra
Dr. Neal Woodruff, conductor

Flute/Piccolo
Aubrey Sarna
Diane Rankin
Marijke-Nicole Bakker

Oboe
Kristen Kehl
Katelyn Dunkman-Dalmer

Clarinet
Emily Martin
Sarah O’Neal

Bassoon
Ashley Pitzer
Brianna Robins

Horn
Brittany Harris
Rebeckah Sterns
Stephanie Moore
Jacklyn Rose

Trumpet
Merrick Robison+
RaMarie Donaldson+
Patrick Wright

Trombone
Blake Reddick
Ian Matthews
Zach Kohlmeyer

Tuba
Reuben Lillie

Timpani/Percussion
Mike Zaring
Kaleb Soller
Chris Field
Bryce Patrick

Harp
Rachel Fisher
Cambria Thomas

Violin I
Elisabeth Peulausk*
Lauren Hoenig
Jennifer Legg
Stephen Lehman
Lauren Beatty
Amanda Luby
Courtney Cryer

Violin II
Rachel Tschetter
Desiree Hays
Tika Anderson
Jordan Cramer
Sarah Jensen
Areli Lara
Emily Ohse
Emily Younglove

Viola
Josh Woods
Tiana Frey
Jennifer White
Zach Thomas
Katie Hanley

‘Cello
Ben Miller
Allison Richmond
Brian Kosek
Amanda Vanderpool

Bass
Jennifer Wilkerson
Sara Marrs
Jesse Dillman
Tony Jacobs

*Concertmaster
+ Co-principal
FACULTY RECITAL

Martha Dalton
soprano
with
Dr. Karen Ball, piano

Katherine Benson
flute
with
Ms. Carla Dirks, piano

7:00 p.m.
Tuesday, April 6, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Concerto No. 1 in G major, K. 313  
Wolfgang Amadeus Mozart  
Edits and cadenzas provided by Jean-Pierre Rampal  
Allegro maestoso  
Adagio non troppo  
RONDO – Tempo di menuetto  
Prof. Katherine Benson, flute  
Ms. Carla Dirks, piano

Nuits d’etoiles  
Claude Debussy  
Les cloches  
Sergey Rakhmaninov  
Tout est si beau

Sonatine  
Henri Dutilleux  
Prof. Katherine Benson, flute  
Ms. Carla Dirks, piano

Intermission

Sonata in b minor for Flute and obbligato Harpsichord, BWV 1030  
Johann Sebastian Bach  
Andante  
Largo e dolce  
Presto

Prof. Katherine Benson, flute  
Ms. Carla Dirks, piano

Dream Valley  
Roger Quilter  
Weep You No More Sad Fountains  
from Seven Elizabethan Lyrics Opus 12

Song of the Blackbird  
Prof. Martha Dalton, soprano  
Dr. Karen Ball, piano
Upcoming Events

Thursday, April 8: Faculty Recital, Lynch/Goodman- 7pm Kresge

Saturday, April 10: Rene Clausen Concert- 7pm Kresge

Thursday, April 15: Testament/Chrysalis Concert- 7pm Kresge

Monday, April 19: Student Recital- 9:30am Kresge

Tuesday, April 20: Orpheus Concert- 7pm Kresge

Thursday, April 22: Concert Band Concert- 7pm Kresge

Friday, April 23: Harp Ensemble Recital- 7pm Kresge

Monday, April 23: Student Recital- 9:30am Kresge

Monday, April 26: Jeremy Gibson Sr. Recital- 7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers Concert- 7pm Kresge

Thursday, April 29: Chamber Concert- 7pm Kresge

Saturday, May 1: Commencement Concert- 7pm Kresge
Program Notes

Claude Debussy composed 92 songs, spanning his entire career. The majority of his songs were settings of the poetry of his contemporaries. *Nuit e'etoiles*, composed in his teens, was the first of his songs to be published.

*Nuits d'etoiles* Night of the Stars

Refrain:

Starry night, beneath your veils, your breeze and your scents.
like a sad sighing lyre, I dream of bygone loves.

Serene melancholy now blooms in the depths of my heart,
and I hear the soul of my love quiver in the dreaming woods.

(refrain)

By our fountain I again see your glances, blue as the sky;
this rose is your breath and these stars are your eyes

(refrain)

The harplike chords in the upper register at the beginning of the piece, create a celestial effect. This soon comes to an end as the text turns to more “earthy” matters. A dreamlike quality is established, but as the text picks up the pace in the thought world, the music also quickens its pace with a quicker tempo and a melody line that moves along in eighth notes. With a return to the “stars” comes the slower tempo. With the presentation of another memory, the pace picks up again only to return to the sadness and slower tempo of the beginning phrases.
Les cloches The Bells
The leaves opened at the tips of the branches, delicately, the bells rang out lightly, frankly, in the clement sky.
Rhythmic and fervent as an antiphon, that distant call brought back to me the Christian whiteness of altar flowers.
Those bells spoke of happy years, and seemed to turn the faded leaves in the thick woods of bygone yesterdays green once again.

The ringing of the bells motif: C#, D#, E, C#-- is heard all through the melody, evoking memories of the happy years of bygone days.

Tout est si beau How fair this spot!
Rakhmaninov completed this song while on his honeymoon. The setting creates a mood of tranquility and wonder.

How fair this spot! I gaze to where the golden brook runs by.
The fields are all inlaid with flowers, the white clouds sail on high.
No step draws near, such silence reigns.
Alone with God I seem, with Him, and the the hoary pines,
And you, my only dream!

The Quilter Set
Roger Quilter (1877-1953) composed 112 songs, many of which are performed on a regular basis by singers of all levels of accomplishment, from beginning students to professionals. The selections to be performed this evening are representative of the flowing melodies so often apparent in his compositions.

Thank you for turning off cellular phones and for refraining from the use of flash photography.
FACULTY RECITAL

Charles W. Lynch III
harp

Kimberlee Goodman
flute

7:00 p.m.
Thursday, April 8, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Entr'acte

Jacques Ibert

Dr. Charles Lynch, harp
Dr. Kimberlee Goodman, flute

Serenade No. 10, op. 79
I. Larghetto
II. Allegro comodo
III. Andante grazioso
IV. Andante cantabile
V. Allegretto
VI. Scherzando
VII. Adagietto
VIII. Vivo

Vincent Persichetti

Dr. Charles Lynch, harp
Dr. Kimberlee Goodman, flute

The Fog is Lifting, op. 41

Carl Nielsen

Dr. Charles Lynch, harp
Dr. Kimberlee Goodman, flute

INTERMISSION

The Song of the Lark
I. Song to the Waking Sun
II. Flight
III. Into Darkness

Charles Rochester Young

Dr. Charles Lynch, harp
Dr. Kimberlee Goodman, flute

Three Fragments
I. Magia, Allegro moderato
II. Odys na Itace, Andante con moto
III. Presto

Witold Lutoslawski

Dr. Charles Lynch, harp
Dr. Kimberlee Goodman, flute
Dr. Charles W. Lynch III recently completed a Doctor of Musical Arts degree in harp performance from the University of Illinois at Urbana-Champaign, studying under Dr. Ann Yeung. He received his Master of Music degree in harp performance from the University of Illinois in 2002, while serving as a graduate research assistant with the Roslyn Rensch Collection. He began his harp studies with Karen Miller in the Mesa Public Schools in Arizona. He received a Bachelor degree from Arizona State University in Instrumental Music Education with an emphasis in piano in 1997, studying with Walter Cosand and Dr. Madeline Williamson. He received a second Bachelor degree in harp performance in 2000, studying with Dr. Christine Vivona.


He is a founding member of The HarpCore 4, a harp quartet that performs original “not-what-you-expect-to-hear-on-the-harp” arrangements of popular music. They have been featured at the 2008 Boneyard Arts Festival in Illinois, 2007 AHS National Summer Institute in Chicago, and given the opening concert for the 2004 Illinois Summer Harp Class. In July 2010, The HarpCore 4 will perform in Tacoma for the AHS National Conference. He is active as a chamber, orchestral, and solo harpist throughout central Illinois and northwest Indiana. Dr. Lynch currently serves as the adjunct harp faculty member at Olivet Nazarene University in Bourbonnais, Illinois and Valparaiso University in Valparaiso, Indiana.
Dr. Kimberlee Goodman is a native of Arizona. She has lived in Columbus, Ohio for more than a decade where she is an avid performer, educator, and advocate for the arts. She has been on the faculty of Otterbein College since 2005. In her role as adjunct professor at Otterbein College, she has taught flute lessons, flute choir, woodwind quintet, world music, music theory, and ear training/sight singing. She also has taught a course at The Ohio State University entitled, “Navigating a Career in Music” and has taught several music appreciation courses for the LifeLong Learners Institute at Columbus State Community College and the Older Wiser Learner’s Institute at Westminster Thurber.

A devoted chamber musician, Dr. Goodman is a founding member of the Stratosphere Flute Quartet which performed at the National Flute Association conventions in Albuquerque, New Mexico (2007) and Kansas City, Missouri (2008). She is also a founding member of Otterbein Winds, a faculty woodwind quintet and ensemble at Otterbein College, and recently formed a flute and guitar duo with Karl Wohlwend called EOS Duo.

Dr. Goodman is equally experienced as an orchestral musician; she has performed with the Westerville Symphony (Acting Principal Flute), Mansfield Symphony (Third Flute and Piccolo), New Albany Symphony (Principal Flute), Southeastern Symphony Orchestra (Principal Flute), and the International Festival Orchestra in Dublin, Ireland (Principal and 2nd Flute).

As a soloist, she has performed with bands and orchestras. Noted performances include: Night Soliloquy by Kent Kennan for flute and band - Otterbein College Wind Ensemble (2008), Andante and Rondo by Franz Doppler for 2 flutes and band with flutist Dr. Jennifer Parker-Harley - Otterbein College Chamber Winds (2007), Concerto in D Major by Otar Gordeli - The Ohio State University Symphony Orchestra (2004).

As an academic, Dr. Goodman has presented lecture recitals at the College Music Society’s international conference in Bangkok, Thailand (2007) and at a CMS regional conference in Missoula, Montana (2008). She has presented her well-received lecture, “Navigating a Career in Music”, at CMS conferences. The Ohio State University, and at the National Flute Association’s convention in Kansas City, Missouri. This January, Dr. Goodman presented at the Ohio Music Educator’s Convention in Cincinnati, Ohio and will be speaking at the Greater Columbus Arts Council in February as part of their OPPArts lecture series for artists.

Dr. Goodman has a long history of service; she has served the National Flute Association as Equipment Chair (2010, 2009, 2008, 2000) and as Visual Documentation Chair (2006-2001). She enjoys serving the Greater Columbus Arts Council on the Peer Review Board for grant applications (2007-Present).

Dr. Goodman has been published in Flute Talk magazine and is a frequent contributor as a reviewer for Flutist Quarterly magazine. Dr. Goodman holds flute performance degrees from Arizona State University (BM) and The Ohio State University (MM and DMA). Her teachers include Katherine Borst Jones and Dr. Trygve Peterson.
Thank you for turning off cellular phones and for refraining from the use of flash photography.
Upcoming Events

Saturday, April 10: Rene Clausen Concert - 7pm Kresge

Monday, April 12: Hopkins Scholarship Auditions - 7pm Rm. 140

Tuesday, April 13: Hale/Wilder Scholarship Auditions - 7pm Rm. 140

Thursday, April 15: Testament/Chrysalis Concert - 7pm Kresge

Monday, April 19: Student Recital - 9:30am Kresge

Monday, April 19: Nielson/Young Scholarship Auditions - 7pm Kresge

Tuesday, April 20: Orpheus Concert - 7pm Kresge

Thursday, April 22: Concert Band and Chamber Ensembles Concert - 7pm Kresge

Friday, April 23: Harp Ensemble Recital - 7pm Kresge

Monday, April 26: Student Recital - 9:30am Kresge

Monday, April 26: New Horizons Band & ONU Wind Ensemble - 7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers Concert - 7pm Kresge

Thursday, April 29: Jeremy Gibson/Paul Drace/Natalie Sauch Jr./Sr. Recital - 7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge
Department of Music

RENÉ CLAUSEN
CHORAL WORKSHOP
CONCERT

Dr. René Clausen, conductor
Dr. Gerald Anderson, piano
Dr. Jeff Bell, piano

featuring
Orpheus Choir
Chrysalis Women’s Choir
Testament Men’s Choir
Concert Singers

7:00 p.m.
Saturday, April 10, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation
If Music Be The Food of Love
Jabberwocky

Orpheus Choir

Barter
Psalm 100

Orpheus Choir

Kate Hausken, piano
Andrea Richardson, piano

Chrysalis Women’s Choir

Rise Up O Men of God
Stodolé Pumpa

Reuben Lillie, baritone

Testament Men’s Choir

Walking On The Green Grass
You Stole My Love!

Concert Singers

Prayer
O My Luve’s Like A Red, Red Rose

Elisabeth Peulausk, violin
Brian Kosek, ‘cello

Combined Choirs

David Dickau
René Clausen

René Clausen
René Clausen

arr. Kenneth Jennings
arr. Alice Parker

Michael Hennagin
Walter Cecil McFarren

René Clausen
René Clausen
René Clausen has served as conductor of The Concordia Choir of Concordia College, Moorhead, Minn., since 1986. Additionally, he is the artistic director of the award-winning Concordia Christmas Concerts, which are frequently featured by PBS stations throughout the nation.

Clausen is a well-known composer whose choral compositions are currently published by the following publishing companies: Roger Dean, Augsburg Fortress, Santa Barbara, Walton, Hal Leonard, Mark Foster and Shawnee Press. His compositional style is varied and eclectic, ranging from works appropriate for high school and church choirs to more technically demanding compositions for college and professional choirs. Interested in composing for various media, Clausen’s compositional interests include works for the stage, solo voice, film and video composition, choral/orchestral compositions and arrangements, as well as works for orchestra and wind ensemble. He regularly composes on a commission basis, and is a frequent guest conductor and composer-in-residence on an international basis.

In addition to choral conducting, Clausen is increasingly well known as a guest conductor of the major literature for choir and orchestra. At Carnegie Hall he has guest conducted the Brahms Ein deutsches Requiem, Mozart Requiem and Mass in C Minor, together with the New York premiere of three of his own works, Gloria (in three movements), Whispers of Heavenly Death, with text by Walt Whitman, and Communion, with text by George Macdonald. Other major choral/orchestral works he has conducted include the Poulenc Gloria, Vaughan Williams Hodie, Beethoven Mass in C Major and Choral Fantasy, and Fauré Requiem. Other recent works include The Midnight Ride of Paul Revere and Celebration Canticles.

In the summer of 1998, Clausen established the René Clausen Choral School held on the campus of Concordia College, Moorhead, Minnesota, which has had around 1,000 participants from across the country. Much more than a reading workshop, the choral school is an intensive, five-day program for choral conductors focusing on conducting and rehearsal technique, performance practice issues, elements of choral ensemble, tonal development, as well as daily reading sessions of new music.
Upcoming Events

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Tuesday, April 13: Hale/Wilder Scholarship Auditions- 7pm Rm. 140

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Tuesday, April 27: Jazz Band/Concert Singers Concert- 7pm Kresge

Thursday, April 29: Jeremy Gibson/Paul Drace/Natalie Sauch Jr./Sr. Recital- 7pm Kresge

Saturday, May 1: Commencement Concert- 7pm Kresge
Orpheus Choir
Dr. Jeff Bell, conductor

SOPRANO:
Sarah Aaron
Laura Bruns
Alicia Carter
Lindsay Close
Jenna Dickey
Elizabeth Eddy
Taylin Frame
Katelyn Holmer
Callie Ivey
Laura McCague
Ashlie McIntire
Andrea Peters
Megan Radcliffe
Ashley Raffauf
Anna Reed
Calley Seefeldt
Heather Willoughby
Sarah Yanchick

ALTO:
Elizabeth Bernhardt
Amanda Cook
Laura DeMerell
Libby Devine
Emily Dillard
Laura Fleschner
Cindy Jackson
Stephanie Johnson
Andrea LaMontagne
Cynthia Lopez
Nicole Miller
Audrey Mikhail
Alyssa Norden
Emily Poling
Caitlin Porter
Anna Smit
Samantha Starner
Sarah Ward
Chelsea Winn

TENOR:
Justin Alger
Tyler Dossett
Cameron Dunlop
Luke Frame
Cameron Frye
Kyle Hance
Matthew Kee
Luke Olney
Merrick Robison
Wesley Taylor
Nate Waller

BASS:
Tony Allen
Jake Boss
Ben Cherney
NeilFrazer
Paul Drace
Jase Hackman
Reuben Lillie
Seth Means
Joel Ramirez
Blake Reddick
Josh Ring
Ryan Shrout
Brad Sytsma
Josh Woods

Concert Singers
Dr. Neal Woodruff, conductor
Alicia Carter ❖ Ashlie McIntire ❖ Jenna Dickey ❖ Jonathan Mikhail
Paul Drace ❖ Nicole Miller ❖ Jase Hackman ❖ Alyssa Norden
Brittany Harris ❖ Joel Ramirez ❖ Cynthia Jackson ❖ Merrick Robison
Reuben Lillie ❖ Calley Seefeldt
Testament Men's Choir
Dr. Neal Woodruff, conductor

Cameron Jackson ♦ Jake Boss ♦ Paul Drace ♦ Seth Athialy
Chris LeFevre ♦ Reuben Lillie ♦ Kyle Walker ♦ Derek Corcoran
Clinton Casey ♦ Geof Wallin ♦ Mark Jenkins ♦ Wesley Taylor
Tim Mezera ♦ Brad Sytsma ♦ Jon Cable ♦ Christopher Tolbert
Brian Kosek ♦ Brent Skelton ♦ Jase Hackman ♦ Geoff Sauter

Chrysalis Women's Choir
Dr. Jeff Bell, conductor

Soprano 1
Tianna Frey
Johanna Kearney
Jessica Kooy
Morgan Messer
Emily Rattle
Rebecca Rodeheaver
Erin Sebero
Kelsey Sowards
Alicia Williams
Kate Wilson
Allison Wiseman

Soprano 2
Hannah Crowder
Ashley Desrochers
Lauren Edwards
Whitney Foster
Shanna Hoekstra
Justyne Kirchner
Bethany Meredith
Kristin Rinehart
Brianna Robins
Jennifer Valpatic
Emily Yoder
Bailey Zeilenga

Alto 1
Chelsea Diemer
Kathleen Farris
Aline Francani
Lindsey Hayes
Rebekah Hazen
Rachel Lenger
Heather Marrs
Sarah Metzger
Ashley Mortensen
Nicole Sloan
Sarah Staal
Caitlin Todd
Jessica Voss

Alto 2
Lyssa Baker
Jenelle Fields
Heather Fortin
Laura Holdham
Megan Huntsman
Lisa Jackson
Elizabeth Kuhns
Michelle Kurtz
Kyrsitn Stephens
Shequita Thomas
Christin Wilson
Catie Young
GOSPEL
with a
SWING

featuring the
ONU Jazz Band

Directed by Dr. Don Reddick

Spring Tour
April 11, 2010

Middletown, IN
Indianapolis Westside, IN
PROGRAM

To be selected from the following...

Amen!
Brethren, We Have Met to Worship
Change My Heart, O God
Get All Excited
Give Thanks
Heaven Came Down
Higher Ground
His Faithfulness
His Name Is Wonderful
Jericho
My Tribute
Praise the Name of Jesus
Praise To the Lord, the Almighty
Swing Low, Sweet Chariot
To God Be the Glory
Victory in Jesus
ONU Jazz Band

SAXOPHONES:
Kristin Cheney
Kelsey McNulty
Audrey Penrod
Margaret O'Neill
Angela Reedy
Lucas Sanor
Jeremy Schooler
Pre-Physical Therapy
Nursing/Spanish
Accounting
Elementary Education
Music Education
Biology
Music Education/Perf.
Brownsburg, IN
Holt, MI
St. Anne, IL
Tinley Park, IL
Middletown, IN
Chebanse, IL
Winnebago, IL

TRUMPETS:
Rae Marie Donaldson
Diane Rankin
Patrick Wright
Music Performance
Music Education/Perf.
Music Performance
Meridian, ID
Levittown, PA
Kankakee, IL

TROMBONES:
Zach Kohlmeier
Ian Matthews
Josh Ring
Music Education
English
Music Composition
Pontiac, IL
Dubuque, IA
Dunlap, IL

KEYBOARDS:
Ryan Lalone
Millitary Science
Cadillac, MI

DRUM SET:
Trevin Frame
Criminal Justice
Centerville, VA

BASS GUITAR:
Sarah Marrs
Psychology
Bradley, IL

Dr. Don Reddick, director

A CD recording containing many of the selections included in this performance is available:

“GOSPEL with a SWING”
The **ONU Jazz Band** has been a part of the Instrumental offerings at Olivet Nazarene University for the past 40 years. Currently under the direction of Dr. Don Reddick, the ONU Jazz Band performs a variety of literature including sacred melodies, jazz standards, Christmas selections, and contemporary literature written for big band. On campus, you will hear the Jazz band at student activities events, ONU Homecoming, Sounds of the Season, Night of Jazz, Music Department concerts, and numerous chapel services. As a touring ensemble, the Jazz Band performs their “Gospel with a Swing” program featuring hymns and sacred songs at churches across the Olivet region.

To learn more about what is offered by Olivet’s Music Department, visit us at [music.olivet.edu](http://music.olivet.edu)

**OLIVET NAZARENE UNIVERSITY**

“Education with a Christian Purpose”. Since 1907, Olivet Nazarene University has made this more than a motto, it’s our 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.
Russel G. & Verda E.

HOPKINS

INSTRUMENTAL AUDITIONS

7:00 p.m.
Monday, April 12, 2010
Room 140
Larsen Fine Arts Center
Invocation

Concerto No. 1 in E-flat Major

Richard Strauss

Brittany Harris, horn
Dr. Anderson, piano

Sonata No. 1

Vivace

Brahms

Andante et Allegro

Chausson

Emily Martin, clarinet
Dr. Ball, piano

Cello Concerto in E minor
Sonata No. 1 in F major
Etude No. 27

Elgar

Beethoven

Popper

Allison Richmond, 'cello
Dr. Anderson, piano

David Allen - Coordinator, Outreach, and Public Engagement Program Coordinator, Student Teaching

B.S. (music education), B.M. and M.M. (music), University of Illinois at Urbana-Champaign

As Coordinator of Outreach and Public Engagement David guides the curricular and instructional aspects of the School of Music outreach programs. David also coordinates the student teaching placement and pre-student teaching experiences for all music education students in the School of Music.
David and his brothers Gregory and Michael represent the Allen family’s third generation of music educators. This history of music educators in David’s family goes back to his grandfather, John Melton, who started his teaching career in Illinois in 1927. David has continued this tradition starting in 1996, when he was appointed Director of Bands at Salem Community High School in Salem, IL. In 1999, he became Director of Bands at Champaign Centennial High School in Champaign, IL, where he taught for five years. At both schools David directed the concert, jazz, marching, and pep bands. He also taught 5th-8th grade music students at Champaign’s Dr. Howard Elementary, Franklin, and Jefferson Middle Schools. In 2001 David served as music director of the Illinois Theatre Festival All-State production of *West Side Story*. In 2003 the Centennial Symphonic Band was selected as the class AA Superstate Honor Band. David received three Citations of Excellence from the National Band Association for performances at the University of Illinois’ Superstate Concert Band Festival.

David has been a member of the teaching and administrative faculty of Illinois Summer Youth Music since 1994. He has taught the music education courses: Introduction to Music Education and Introductory Music Ed. Technology. He frequently serves as a clinician and adjudicator and is an active member of the Illinois Music Educators Association. David is a co-adviser for the U of I chapter of the Illinois Collegiate Music Educators Association.

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.

Thank you for turning off cellular phones and for refraining from the use of flash photography.
Upcoming Events

Tuesday, April 13: Hale/Wilder Vocal Scholarship Auditions – 7pm Rm 140

Thursday, April 15: Testament/Chrysalis Concert - 7pm Kresge

Saturday, April 17: Faculty Recital – Matt Jacklin – 1:00pm Kresge

Monday, April 19: Student Recital – 9:30am Kresge

Monday, April 19: Nielson/Young Piano Scholarship Auditions – 7pm Kresge

Tuesday, April 20: Orpheus Concert - 7pm Kresge

Thursday, April 22 Concert Band/Chamber Concert - 7pm Kresge

Friday, April 23: Harp Ensemble Recital - 7pm Kresge

Monday, April 26: Student Recital – 9:30am College Church

Monday, April 26: Wind Ensemble/New Horizons Concert - 7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers - 7pm Kresge

Thursday, April 29: Sr. Recital – Gibson/Drace/Sauch - 7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge
HALE/WILDER VOCAL SCHOLARSHIP AUDITIONS

7:00 p.m.
Tuesday, April 13, 2010
Room 140
Larsen Fine Arts Center
Invocation

Viola dona la terrible cite (from Thaïs)  J. Massenet
Ich hab ein glühend Messer (from Lieder eines fahrenden Gessellen)  G. Mahler
Donne mie, la fate a tanti (from Cosi fan tutte)  W. A. Mozart
When the Air Sings of Summer (from The Old Maid and the Thief)  G. Menotti

Reuben Lillie, baritone
Dr. Karen Ball, piano

La fioraia fiorentina  G. Rossini
Du bist wie eine Blume  F. Liszt
Psyché  E. Paldadilhe
The Singer  M. Head

Alicia Carter, soprano
Dr. Gerald Anderson, piano

Schweig damit deich niemand warnt (from Der Freischutz)  C. Weber
Deh vieni all finestra (from Don Giovanni)  W. A. Mozart
L’Eerevisse (Le Bestiaire)  F. Poulenc
Rolling Down to Rio (Kipling’s “Just So Stories”)  E. German

Paul Drace, bass-baritone
Dr. Karen Ball, piano

Di quella pira (from Il Trovatore)  G. Verdi
Mandoline  C. Debussy
Mignon’s Lied  F. Liszt
The Contest (from The Ballad of Sweeney Todd)  S. Sondheim

Merrick Robison, tenor
Kate Hausken, piano

I’m Not a Boy (from A Streetcar Named Desire)  A. Previn
Mandoline  H. Duparc
Mein schöne stern  R. Schumann
Fin ch’han dal vino (from Don Giovanni)  W. A. Mozart

Wesley Taylor, tenor
Kate Hausken, piano
Upcoming Events

Thursday, April 15: Testament/Chrysalis Concert - 7pm Kresge

Saturday, April 17: Faculty Recital – Matt Jacklin – 1:00pm Kresge

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Saturday, May 1: Commencement Concert - 7pm Kresge

Thank you for turning off cellular phones and for refraining from the use of flash photography.
Fair Robin I love (from Tartuffe)
Beau Soir
Amarilli, mia bella
Vergebliches Ständchen
  Alyssa Norden, soprano
  Andrea Richardson, piano

Vedrai, carino (from Le Nozze di Figaro)
Après un rêve
Wie Melodien zieht es mir
Spring Sorrow
  Ashley Raffauf, soprano
  Andrea Richardson, piano

Donde Lieta (from La Bohème)
Der Kuss
Première Danse
Sure on this Shining Night
  Calley Seefeldt, soprano
  Andrea Richardson, piano

Poème de l’Amour et de la Mer
  I. La Fleur d’Eaux
Die ihr schwebet
The Serpent
Chi il bel sogno di Doretta (from La Rondine)
  Jenna Dickey, mezzo-soprano
  Andrea Richardson, piano

K. Mechem
C. Debussy
G. Caccini
J. Brahms
W. A. Mozart
G. Fauré
J. Brahms
J. Ireland
G. Puccini
L. Beethoven
J. Massenet
S. Barber
E. Chausson
H. Wolf
L. Hoiby
G. Puccini
J. Ireland
J. Brahms
G. Fauré
J. Brahms
J. Ireland
G. Puccini
L. Beethoven
J. Massenet
S. Barber
E. Chausson
H. Wolf
L. Hoiby
G. Puccini
TONIGHT'S ADJUDICATOR

Tenor William Watson has been teaching voice for over fourteen years and was a member of the voice faculty at Northern Illinois University for eleven years. He has also taught at Loyola University of Chicago, North Park University, and Aurora University. Mr. Watson has taught voice to high-school students at Glenbrook North and Plainfield North high schools. He earned a Bachelor of Arts in music at Carthage College in Kenosha, WI, where he studied voice with Dr. Richard Sjoerdsma, currently editor of the National Association of Teachers of Singing (NATS) Bulletin. Mr. Watson studied further at the American Conservatory of Music in Chicago and the American Institute of Musical Studies in Graz, Austria where he was a student of Donna Harrison. Mr. Watson is a member of the Chicago Singing Teachers Guild.

One of the foremost Bach Evangelists of his generation, tenor William Watson has been a frequent guest of orchestras and concert organizations throughout the United States and abroad. On recordings, in addition to the Bach St. Matthew Passion with the Chicago Symphony and Sir Georg Solti on the London label as well as the Vorisek mass with the Czech National Symphony on Cedille Records, Mr. Watson also appears on Newport Classics CD Where're You Walk (English Handel arias), performing the title aria, and on the recently released recording of the opera Amistad, in which he created the role of President Martin Van Buren, on New World Records.

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, Messers 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.
Chrysalis
Women's Choir
Dr. Jeff Bell, conductor

Testament Men's Choir
Dr. Neal Woodruff, conductor

7:00 p.m.
Thursday, April 15, 2010
Kresge Auditorium
Larsen Fine Arts Center
Invocation

Bless Ye the Lord
Lead Me, Lord
Savior, Like a Shepherd Lead Us
Set Me As a Seal
Lord of All
Barter
Lamb of God
Psalm 100
You Are My All in All

Chrysalis Women's Choir
Dr. Jeff Bell, conductor
Kate Hausken and Andrea Richardson, accompanists

Rise Up, O Men of God
The Solid Rock Medley
Then Will the Very Rocks Cry Out
Rejoice and Sing Out His Praises
Dry Bones
Vive L'Amour
How Deep the Father's Love For Us
The Voice of Truth
Your Grace Still Amazes Me
Grace Alone

Testament Men's Choir
Dr. Neal Woodruff, conductor
Derrick Corcoran and Chris LeFevre, accompanists
CHRYSLIS WOMEN'S CHOIR

Soprano 1
Kendra Cable
Tianna Frey
Johanna Kearney
Morgan Messer
Brianna Robins
Rebecca Rodeheaver
Erin Sebero
Kelsey Sowards
Alicia Williams
Kate Wilson
Allison Wiseman

Soprano 2
Ashley Desrochers
Lauren Edwards
Whitney Foster
Shanna Hoekstra
Hannah Jacobson
Kristin Mathias
Kristin Rinehart
Emily Yoder
Bailey Zeilenga

Alto 1
Chelsea Diemer
Kathleen Farris
Lindsey Hayes
Rebekah Hazen
Rachel Lenger
Heather Marrs
Sarah Metzger
Andrea Richardson
Sarah Staal
Kyrstin Stephens
Caitlin Todd

Alto 2
Lyssa Baker
Jenelle Fields
Heather Fortin
Megan Huntsman
Lisa Jackson
Elizabeth Kuhns
Lynne Kurtz
Christin Wilson
Catie Young
Jessica Voss

TESTAMENT MEN'S CHOIR

Tenor 1
Jon Cable
Wesley Taylor
Christopher Tolbert

Tenor 2
Jake Boss
Tim Mezera
Geoff Sauter
Brad Sytsma

Baritone
Jessie Colon
Derrick Corcoran
Cameron Jackson
Reuben Lillie
Jessie Mezera
Kyle Walker

Bass
Clinton Casey
Paul Drace
Matthew Kirkpatrick
Brian Kosek
Chris LeFevre
Upcoming Events

Saturday, April 17: Faculty Recital – Matt Jacklin – 1:00pm Kresge

Monday, April 19: Student Recital – 9:30am Kresge

Monday, April 19: Nielson/Young Piano Scholarship Auditions – 7pm Kresge

Tuesday, April 20: Orpheus Concert - 7pm Kresge

Thursday, April 22 Concert Band/Chamber Concert - 7pm Kresge

Friday, April 23: Harp Ensemble Recital - 7pm Kresge

Monday, April 26: Student Recital – 9:30am College Church

Monday, April 26: Wind Ensemble/New Horizons Concert - 7pm Kresge

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Thursday, April 29: Sr. Recital – Gibson/Drace/Sauch - 7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge

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PROGRAM

Invocation

Phenix                        Francois- Bernarde Mache

Prim                          Askell Masson

Saeta                         Elliot Carter

Reflections on the Nature of Water  Jacob Druckman
    Crystalline
    Fleet
    Tranquil
    Gently Swelling
    Profound
    Relentless

A Little Prayer                 Evelyn Glennie

Merlin                         Andrew Thomas
    Beyond the Faint Edge of the Universe
    Times Way
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Upcoming Events

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Saturday, May 1: Commencement Concert - 7pm Kresge
STUDENT RECITAL

9:30 a.m.
Monday, April 19, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Ich liebe dich
Ludwig van Beethoven
Heather Marrs, alto
Andrea Richardson, piano

Early in the Morning
N. Rorem
Taylin Frame, mezzo-soprano
Dr. Jeff Bell, piano

Nocturne et Allegro Scherzando
Philippe Gaubert
Diane Rankin, flute
Desiree Hays, piano

Fantasie No. 10
Georg Philipp Telemann
A temp giusto
Presto
Moderato
Diane Rankin, flute

Sonata No. 1
Georg Friedrich Handel
Allegro
Joy Matthews, oboe
Kate Hausken, piano

Do Not Love Too Long
Ned Rorem
Nicole Miller, mezzo-soprano
Kate Hausken, piano

Give Me Jesus
arr. Moses Hogan
Kate Wilson, soprano
Andrea Richardson, piano

a Alfredo G. Faria Playera
Enrique Granados
Ben Cherney, piano

Concerto , Op. 8
Franz Strauss
Allegro Moderato
Rebeckah Sterns, horn
Dr. Karen Ball, piano
Long Ago and Far Away
   J. Kern
   Joey Ramirez, baritone
   Dr. Jeff Bell, piano

Romance
   William Grant Still
   Lucas Sanor, alto sax
   Josh Ring, piano

An die music, Op. 88, No. 4
   F. Schubert
   Megan Huntsman, mezzo-soprano

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Upcoming Events

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Thursday, April 29: Sr. Recital – Gibson/Drace/Sauch - 7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge
NIELSON/YOUNG PIANO SCHOLARSHIP AUDITIONS

7:00 p.m.
Monday, April 19, 2010
Kresge Auditorium
Larsen Fine Arts Center
Invocation

Fantasy in G Minor, Op. 77
"Vision" Transcendental Etude
Concerto
Allegramente

Derek Corcoran, piano

Prelude in Bb Major, WTC I
Polonaise in A Major, Op. 40 No. 1
Visions Fugitives, No. 2, No. 7

Kyrstin Stephens, piano

Á Alfredo G. Faria Playera
Mazurka in A Minor, Op. 68 No. II
Prelude in C Major, WTC I
Rondo Alla Turca

Ben Cherney, piano

Etude in C Major, Op. 46, No. 24
Invention in A Minor
Sonata in G Major
Praeludium in E Minor
Songs Without Words, Op. 19, No.3

Desiree Hays, piano

Sonata, No. 24, K. 495
Sonata, Op. 2, No. 3
Allegro con brio
Sonata, No. 2, Op. 35
Grave
Doppio movimento

Andrea Richardson, piano
Piano Prelude I
Piano Prelude III
Sonata, No. 8, K. 310
   Andante cantabile con espressione
Nocturne in C Minor, Op. 48, No. 1
Josh Ring, piano

Prelude in C Minor
Sonata No. 5 in C Minor
Rustle of Springs
Etude in G♭ Major
Chris LeFevre, piano

G. Gershwin
G. Gershwin
W.A. Mozart
F. Chopin
J.S. Bach
L.V. Beethoven
C. Sinding
F. Chopin

Thank you for turning off cellular phones and for refraining from the use of flash photography.
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 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 through a competitive audition where the pianists must play a fifteen-minute program including works from at least three style periods.

Upcoming Events

Tuesday, April 20: Orpheus Concert - 7pm Kresge

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Thursday, April 29: Sr. Recital – Gibson/Drace/Sauch - 7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge
Orpheus Choir
A Ministry in Music

Dr. Jeff Bell, conductor

Home Concert

7:00 p.m.
Tuesday, April 20, 2010

Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation
Praise God

Psalm 148: Praise ye the Lord

Love Came Gently
Gloria

Glory to God in the highest; on earth peace and good will to men.

O Love that will not let me go
Elijah Rock
Alleluia

Canticle of Praise

O Magnum Mysterium

O great mystery and wondrous sacrament, that animals should see the newborn
Lord, lying in their manger! Blessed is the Virgin whose womb was worthy to
bear the Lord Jesus Christ. Alleluia!

Peace I Leave with You

Alma Mater
Betlehemu African folk tune; arr. J. Crutchfield
Lord God, You Have Called Your Servants
Voice Dance IV
Soon Ah Will Be Done
Grace Above All
A Mighty Fortress is Our God
The Lord Bless You and Keep You
Upcoming Events

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Saturday, May 1: Commencement Concert – 7pm Kresge
PERSONNEL

SOPRANO

Laura Bruns*  Waseka, IL  Elementary Education
Alicia Carter  Bourbonsnais, IL  Music Education
Lindsay Close*  Flushing, MI  Elementary Education
Jenna Dickey  Bloomfield Hills, MI  Music Education
Elizabeth Eddy  Shelbyville, IN  Business Administration
Taylin Frame  Centreville, VA  Music Performance
Katelyn Holmer  Dunlap, IL  Social Work/Intercultural Studies
Callie Ivey  Boise, ID  Music Education
Laura McCague  New Lenox, IL  Social Work
Ashlie McInture  Longmont, CO  Music Performance
Andrea Peters  Gibson City, IL  Music Education
Megan Radcliffe  Charleston, WV  Biology
Ashley Raffauf  Homewood, IL  Music Education
Anna Reed  Huntington, IN  Math Education
Calley Seefeldt  Waseka, IL  Music Education
Heather Willoughby  Elkhart, IN  Accounting
Sarah Yanchick  Joliet, IL  Social Work

TENOR

Justin Alger  Bradley, IL  Children's Ministry
Tyler Dossett  Danville, IL  Bus Adm/Marketing/Sociology
Cameron Dunlop  Huntington, IL  Pastoral Ministry
Luke Frame  Williamsburg, IN  Music Performance
Cameron Frye  Troy, OH  Music
Kyle Hance  Carthage, MO  Mass Communications
Matthew Kee  Yorkville, IL  International Business/Spanish
Luke Olney+  Bourbonnais, IL  Sociology
Merrick Robison  Marion, IA  Music/Theater
Wesley Taylor  Kankakee, IL  Art/Digital Media
Nate Waller  Oblong, IL  Engineering

+ accompanist
♦ officer
## PERSONNEL

### ALTO

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Major</th>
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<tbody>
<tr>
<td>Elizabeth Bernhardt*</td>
<td>Green Bay, WI</td>
<td>Elementary Education</td>
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<tr>
<td>Amanda Cook</td>
<td>Aurora, IL</td>
<td>Social Work</td>
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<tr>
<td>Laura DeMerell</td>
<td>Portage, MI</td>
<td>English</td>
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<td>Libby Devine</td>
<td>Elgin, IL</td>
<td>Biology</td>
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<td>Emily Dillard</td>
<td>Galesburg, IL</td>
<td>Music/Business</td>
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<td>Laura Fleschner</td>
<td>Terre Haute, IN</td>
<td>Mass Communication</td>
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<td>Cindy Jackson</td>
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<td>Stephanie Johnson</td>
<td>Madison, WI</td>
<td>Fashion Merchandising</td>
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<td>Andrea LaMontagne</td>
<td>Kankakee, IL</td>
<td>Political Science/Pre Law/History</td>
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<td>Cynthia Lopez</td>
<td>Wood Dale, IL</td>
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<td>Nicole Miller*</td>
<td>Ortonville, MI</td>
<td>Music</td>
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<td>Audrey Mikhail</td>
<td>Joplin, MO</td>
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<td>Alyssa Norden</td>
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<td>Emily Poling*</td>
<td>Lancaster, OH</td>
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<td>Caitlin Porter</td>
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<td>Anna Smit</td>
<td>Byron Center, MI</td>
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<td>Samantha Starner</td>
<td>Chandler, AZ</td>
<td>Music Education</td>
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<tr>
<td>Sarah Ward</td>
<td>Wheaton, IL</td>
<td>Biblical Studies/Phil &amp; Religion</td>
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<tr>
<td>Chelsea Winn</td>
<td>Kewanee, IL</td>
<td>Nursing</td>
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### BASS

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<th>Name</th>
<th>Location</th>
<th>Major</th>
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<tbody>
<tr>
<td>Tony Allen</td>
<td>Bourbonnais, IL</td>
<td>Mass Communication</td>
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<tr>
<td>Jake Boss</td>
<td>Tinley Park, IL</td>
<td>International Business</td>
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<tr>
<td>Ben Cherney</td>
<td>Iron Mountain, MI</td>
<td>Music Composition &amp; Theory</td>
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<tr>
<td>Neil Frazer</td>
<td>Spooner, WI</td>
<td>English Education</td>
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<tr>
<td>Paul Drace</td>
<td>Black River Falls, WI</td>
<td>Music Performance/Music Ed</td>
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<tr>
<td>Jase Hackman*</td>
<td>Manhattan, IL</td>
<td>Music/Business Administration</td>
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<tr>
<td>Reuben Lillie</td>
<td>Greenville, PA</td>
<td>Music Education</td>
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<tr>
<td>Seth Means</td>
<td>Honey Creek, IA</td>
<td>Engineering</td>
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<tr>
<td>Joel Ramirez*</td>
<td>Cicero, IL</td>
<td>Music</td>
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<td>Blake Reddick*</td>
<td>Bourbonnais, IL</td>
<td>Music</td>
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<tr>
<td>Josh Ring</td>
<td>Dunlap, IL</td>
<td>Music Composition &amp; Theory</td>
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<tr>
<td>Ryan Shrout</td>
<td>Jacksonville, FL</td>
<td>Engineering</td>
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<tr>
<td>Brad Sytsma</td>
<td>Grand Rapids, MI</td>
<td>Business Administration</td>
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<tr>
<td>Josh Woods*</td>
<td>Brunswick, OH</td>
<td>Pastoral Ministry</td>
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</tbody>
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Olivet Nazarene University  | Department of Music
800-648-1463  | www.olivet.edu
ONU CONCERT
BAND
Dr. Neal McMullian, director

ONU CHAMBER
ENSEMBLES
ONU Handbells
Saxophone Ensemble
Flute Choir
Bassoon Quartet
Trumpet Trio

7:00 p.m.
Thursday, April 22, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

His Honor March
Blasenfest
Shenandoah

ONU Concert Band

His Honor March
Blasenfest
Shenandoah

ONU Concert Band

Finale from Symphony No. 1
Johannes Brahms
arr. Raymond H. Herbek

ONU Handbells:
Amy Bell ❖ Katherine Benson ❖ Kristen Cheney
Derek Corcoran ❖ Joshua Griffes ❖ Rose Hall
Desmond Handson ❖ Stephanie Jungles ❖ Diane Rankin
Angela Reedy ❖ Ian Smith

Gymnopedie 3
Erik Satie
arr. Shelley Danner Ward

ONU Handbells:
Katherine Benson ❖ Derek Corcoran ❖ Stephanie Jungles
Angela Reedy ❖ Ian Smith

Largo (from Xerxes)
G.F. Handel

Saxophone Ensemble:
Angela Reedy ❖ Desmond Handson ❖ Jonathan Erdahl
Jeremy Schooler ❖ Margaret O’Neill

Brandenburg Concerto No. 3
J.S. Bach
Moderato
arr. John E. Davis

Flute Choir:
Rose Hall ❖ Desiree Hays ❖ Joy MacDonald
Katie Peugh ❖ Aubrey Sama ❖ Emily Shelton
Rachel Von Arb ❖ Marijke Bakker ❖ Diane Rankin

Scherzo Humoristique for Bassoon Quartet
Sergei Prokofiev
Op. 12, No. 9

Blue Skies
Irving Berlin
arr. by Lennie Niehaus

Bassoon Quartet:
Brianna Robins ❖ Ashley Pitzer
Erica Engelbrecht ❖ Neal McMullian
Fanfare for St. Edmundsbury  Benjamin Britten
Trumpet Trio:
RaeMarie Donaldson ❖ Merrick Robison ❖ Patrick Wright

Indian Escapade  Bill Holcombe
Saxophone Ensemble:
Kristin Cheney ❖ Ian Smith ❖ Jeremy Schooler
Michael Hoult ❖ Margaret O'Neill

Root Beer Rag  Billy Joel
arr. by Michael Sweeney

Air for Band
Music for Winds and Percussion

ONU Concert Band

Upcoming Events

Friday, April 23: Harp Ensemble Recital - 7pm Kresge
Monday, April 26: Student Recital – 9:30am College Church
Monday, April 26: Wind Ensemble/New Horizons Concert - 7pm Kresge
Tuesday, April 27: Jazz Band/Concert Singers - 7pm Kresge
Thursday, April 29: Sr. Recital – Gibson/Drace - 7pm Kresge
Saturday, May 1: Commencement Concert - 7pm Kresge
ONU Concert Band
Dr. Neal McMullian, director

Flute
Faith Hatalla
Emily Shelton
Marijke Bakker
Amy Bell
Joy MacDonald
Nicole Stone
Alisha Evans
Samantha Allen
Rachel Tschetter
Jean Mosey

Tenor Saxophone
Ashley Devries

Baritone Saxophone
Margaret O’Neill

Trumpet
Kim Wyman
Kyle Hance
Jessica Harper
Katina Reedy

Oboe
Kate Wilson
Katie Dunkman
Kirstie King
Morgan Lathrop

Horn
Kate Hausken
Nathaniel McManus
Becca Garst

Bassoon
Chris McAndrews

Trombone
Crystelle Lemay
Jacob Hoskins
Matt Gartuilo
Katelyn Holmer

Clarinet
Katie Faber
Michael Gorski
Caitlyn Crum
Elizabeth White
Britney Marko

Euphonium
Catherine Young
Peter Robinson

Bass Clarinet
Nicole Carr

Tuba
Tim Phillips

Alto Saxophone
Jonathan Erdahl
Michael Hoult
Juliana Munyon
Rebekah Stewart
Laura Holdham
Jacquelyn Ford

Percussion
Owen Blough
Zach Byard
Joel Deckard
Linnea Orne
Jacob Galloway
Bryce Parker
Dustin South
NEW HORIZONS BAND
Dr. Harlow Hopkins & Dr. Keith Ramsden, co-conductors

ONU WIND ENSEMBLE
Prof. Ryan Schultz, director

7:00 p.m.
Friday, April 23, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

They’re Off
New Horizons
Keith Ramsden, conductor

National Emblem
Sicilienne
New Horizons
Harlow Hopkins, conductor

Caravan
New Horizons
Keith Ramsden, conductor

Wild Nights!
Ave Maria
Sketches on a Tudor Psalm
ONU Wind Symphony
Ryan Schultz, conductor

Salvation is Created
Combined Groups
Harlow Hopkins, conductor

Chorale on God of our Fathers
Combined Groups
Keith Ramsden, conductor

Fred Jewell
E.E. Bagley
Gabriel Faure
Duke Ellington
Frank Ticheli
Franz Biebl
Fisher Tull
Pavel Tschesnokoff
arr. Claude Smith

Thank you for turning off cellular phones and for refraining from the use of flash photography.
ONU Wind Symphony  
Prof. Ryan Schultz, director

**Flute**
Rachel Von Arb  
Diane Rankin  
Desiree Hays  
Rose Hall  

**Trumpet**
RaeMarie Donaldson  
Amy Loeffler  
Carrie Riegle  
Tony Jacobs  

**Oboe**
April Becker  
Joy Matthews  
Kristen Kehl  

**Horn**
Brittany Harris  
Rebeckah Sterns  
Stephanie Moore  
Deidre Sheldon  

**Clarinet**
Emily Martin  
Sarah O’Neal  
Amanda Christensen  
Ben Strait  
Clara Stone  
April Culver  

**Trombone**
Ian Matthews  
Zach Kohlmeier  
Jon Eccles  

**Bass Clarinet**
Andrea LaMontagne  

**Euphonium**
Patrick Wright  
Bethany Wright  

**Bassoon**
Brianna Robins  
Ashley Pitzer  

**Tuba**
Josh Ring  
Andy Wright  

**Alto Saxophone**
Angela Reedy  
Ian Smith  
Kristen Cheney  
Sarah Whitten  

**String Bass**
Tony Jacobs  

**Tenor Saxophone**
Jeremy Schooler  

**Harp**
Rachel Fisher  

**Baritone Saxophone**
Desmond Handson  

**Percussion**
Chris Field  
Melody Abbott  
Emily Gorman  
Joanna Knepper  
Mike Zaring  
Bailey Zeilinga  
Kaleb Soller
NEW HORIZONS BAND of Kankakee County
Harlow Hopkins & Keith Ramsden, Co-Conductors

FLUTE
Andrea Baldwin
Vicki Hayes
Carrie Jones
Sarah Manuel
Sara Michel
Belinda Schirmer

TRUMPET
John Boyle
Stephen Brown
Gail Ferrebee
Sarah Kappel
Keith Ramsden
Charles Stirling

BASSOON
Angela Johnson

HORN
Cheryl Chaney
Loren Flouhouse
Shauntia Metlin

CLARINET
Michael Barnes
Rachel Cunningham
Sue Fox
Kathy Fritz
Sandy Godwin
Linda Guinn
Harlow Hopkins
Joe Lenart
Trisha O'Brien
Rob Varley

TROMBONE
Dave Godwin
Don Kiger
Dan Wheelock
Michael Williamson

BASS CLARINET
Kathy Dahn

EUPHONIUM
Bruce Greenlee
Greg Long

SAXOPHONE
Wayne Schultz (Alto)
Marvin Kuipers (Alto; Soprano)
Linda Rink (Alto)
Edward Chinski (Tenor)
Norman Beyer (Baritone)

TUBA
Paul Dillinger
Francisco Jones

PERCUSSION
Angela Chouinard
Debbie Doliber

Upcoming Events

Tuesday, April 27: Jazz Band/Concert Singers - 7pm Kresge

Thursday, April 29: Sr. Recital – Gibson/Drace - 7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge
OLIVET Nazarene University

ONU HARP STUDIO RECITAL

Featuring

ONU Harp Ensemble
Dr. Charles Lynch, director

7:00 p.m.
Friday, April 23, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Jota

ONU Harp Ensemble
Lauren Edwards ❖ Rachel Fisher ❖ Cambria Thomas
Christiana Underdown ❖ Jennifer Wilson

La Joyeuse

Rachel Fisher
Cambria Thomas

Les Pins de Charlannes

Lauren Edwards
Christiana Underdown

Little Prelude

Jennifer Wilson

Sonatina in Classical Style

Lauren Edwards

Danza de Luzma

Christian Underdown

Toccata (Sabre Danse)

Cambria Thomas

Nocturne

Rachel Fisher

The Campbells Are Coming

Robert Burns
arr. Curcio

A Peer Rovin Lassie

ONU Harp Ensemble

Invocation

Jota

ONU Harp Ensemble
Lauren Edwards ❖ Rachel Fisher ❖ Cambria Thomas
Christiana Underdown ❖ Jennifer Wilson

La Joyeuse

Jean-Philippe Rameau
trans. Salzedo

Rachel Fisher
Cambria Thomas

Les Pins de Charlannes

Henriette Renié

Lauren Edwards
Christiana Underdown

Little Prelude

Susann McDonald

Jennifer Wilson

Sonatina in Classical Style

Linda Wood Rollo

Lauren Edwards

Danza de Luzma

Alfredo Rolando Ortiz

Christian Underdown

Toccata (Sabre Danse)

Susann McDonald

Cambria Thomas

Nocturne

Mikhail Glinka

Rachel Fisher

The Campbells Are Coming

Robert Burns
arr. Curcio

A Peer Rovin Lassie

Traditional
arr. Curcio
Selections from *Haiku for Harp*

I. Being chased,
The firefly,
Hides in the moon. (Ryota)
Rachel Fisher

II. Sacred music at night;
Into the bonfires
Flutter the tinted leaves. (Issa)
Lauren Edwards

III. The old pond;
A frog jumps in,
The sound of water. (Basho)
Cambria Thomas

IV. Striking the fly,
I hit also
A flowering plant. (Issa)
Christiana Underdown

V. A stray cat
Asleep on the roof
In the spring rain. (Taigi)
Jennifer Wilson

Princess Themes

ONU Harp Ensemble

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Thank you for turning off cellular phones and for refraining from the use of flash photography.
Upcoming Events

Monday, April 26: Student Recital – 9:30am College Church
Monday, April 26: Wind Ensemble/New Horizons Concert - 7pm Kresge
Tuesday, April 27: Jazz Band/Concert Singers - 7pm Kresge
Thursday, April 29: Sr. Recital – Gibson/Drace - 7pm Kresge
Saturday, May 1: Commencement Concert - 7pm Kresge
STUDENT RECITAL

9:30 a.m.
Monday, April 26, 2010
College Church of the Nazarene
Invocation

Weep You No More, Sad Fountains
Roger Quilter
Emily Dillard, mezzo-soprano
Josh Ring, piano

Sarabande
Corelli
Katelyn Dunkman-Dalmer, oboe
Paul Drace, piano

Allegro a la Sor
Louis Ignatius Gal
Melanie Foiles, guitar

Du bist wie eine Blume
Robert Schumann
Samantha Starner, mezzo-soprano
Kate Hausken, piano

Aria pour Saxophone alto et Piano
Eugène Bozza
Kristin Cheney, alto saxophone
Angela Reedy, piano

The Sky Above the Roof
Ralph Vaughn Williams
Lamento D'amore
Rocco E. Pagliara
Stars and the Moon
Jason Robert Brown
Kelsey Sowards, soprano
Kate Hausken, piano

Two Chorale Preludes
Paul Manz
O dass ich tausend
Bryn Calfaria
John Michael Jurica, organ

Sonatina
William Schmid
Movement I
Movement II
Jeremy Schooler, tenor saxophone
Die Lotosblume
Kendra Cable, soprano
Josh Ring, piano

Legend
Etude #3
RaeMarie Donaldson, trumpet
Dr. Gerald Anderson, piano

Andante et Scherzo
Scherzo
Rose Hall, flute
Dr. Gerald Anderson, piano

Spring Sorrow
Ashley Raffauf, soprano
Andrea Richardson, piano

Study In F
On A Clear Day
Dans
Tyson Dodd, guitar

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Upcoming Events

Monday, April 26: Wind Ensemble/New Horizons Concert
7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers –
7pm Kresge

Thursday, April 29: Sr. Recital – Gibson/Drace-
7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge
UPPER DIVISION HEARING

9:30 a.m.
Tuesday, April 27, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Legende Heureuse
Allegro Moderato
Ma Brillante

Desmond Handson, alto saxophone
Andrea Richardson, piano

Serge Lancen
H. Voxman

********

Ombra Mai Fu (from Serse)
Villanelle of the Little Ducks
Beau Soir
Roselein, Roselein
Some Things are Meant to Be (from Little Women)

Handel
Chabrier
Debussy
Schumann
Howland

Rebekah Hazen, mezzo-soprano
Andrea Richardson, piano

********

Sturm Etude
Invitation
Goodbye Porkpie Hat

W. Sturm
Kaper/Washington
C. Mingus

Jesse Dillman, string bass/electric bass
Jase Hackman, guitar
Thank you for turning off cellular phones and for refraining from the use of flash photography.
**Upcoming Events**

Tuesday, April 27: Jazz Band/Concert Singers - 7pm Kresge

Thursday, April 29: Sr. Recital – Gibson/Drace - 7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge
ONU JAZZ BAND
Dr. Don Reddick, director

ONU CONCERT SINGERS
Dr. Neal Woodruff, conductor

7:00 p.m.
Tuesday, April 27, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Stella by Starlight
The Slug

ONU Jazz Band
Dr. Don Reddick, director

That Old Time Preacher Man
All or Nothing at All

ONU Concert Singers
Jonathan Mikhail, tenor
Dr. Neal Woodruff, conductor

Cruella DeVil

ONU Saxophone Ensemble
Angela Reedy ♦ Kristin Cheney ♦ Desmond Handson
Jonathan Erdahl ♦ Jeremy Schooler ♦ Michael Hoult
Ian Smith ♦ Margaret O’Neill

A Nightingale Sand in Berkley Square
I Will Rejoice

ONU Concert Singers
Dr. Neal Woodruff, conductor

Continuum
Soft Lights
That’s What I Thought

ONU Jazz Band
Dr. Don Reddick, director
ONU Jazz Band

SAXOPHONES:
Kristin Cheney
Kelsey McNulty
Audrey Penrod
Margaret O’Neill
Angela Reedy
Lucas Sanor
Jeremy Schooler

Pre-Physical Therapy
Accounting
Elementary Education
Music Education
Biology
Music Education/Perf.

Brownsburg, IN
Holt, MI
St. Anne, IL
Tinley Park, IL
Middletown, IN
Chebanse, IL
Winnebago, IL

TRUMPETS:
Rae Marie Donaldson
Tony Jacobs
Diane Rankin
Patrick Wright

Music Performance
Housing/Envir Design
Music Education/Perf.
Music Performance

Meridian, ID
St. Charles, IL
Levittown, PA
Kankakee, IL

TROMBONES:
Zach Kohlmeier
Stephanie Lalone
Ian Matthews
Blake Reddick
Josh Ring

Music Education
Spanish
English
Music/Biology
Music Composition

Pontiac, IL
Cadillac, MI
Dubuque, IA
Bourbonnais, IL
Dunlap, IL

KEYBOARDS:
Ryan Lalone
Jasper Taylor

Millitary Science
Music

Cadillac, MI
Flossmoor, IL

DRUM SET:
Trevin Frame

Criminal Justice

Centerville, VA

PERCUSSION:
Christopher Field

Music

Claire, MI

BASS GUITAR:
Tyson Dodd
Sarah Marrs

Church Music
Psychology

Crete, IL
Bradley, IL

Dr. Don Reddick, director
Concert Singers
Dr. Neal Woodruff, conductor
Alicia Carter ♦ Ashlie McIntire ♦ Jenna Dickey ♦ Jonathan Mikhail
Paul Drace ♦ Nicole Miller ♦ Jase Hackman ♦ Alyssa Norden
Brittany Harris ♦ Joel Ramirez ♦ Cynthia Jackson ♦ Merrick Robison
Reuben Lillie ♦ Calley Seefeldt

Upcoming Events

Thursday, April 29: Sr. Recital – Gibson/Drace - 7pm Kresge
Saturday, May 1: Commencement Concert - 7pm Kresge

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JUNIOR/SENIOR RECITAL

Jeremy Gibson
guitar
with
Prof. Freddie Franken, guitar

Paul Drace
bass-baritone
with
Dr. Karen Ball, piano

7:00 p.m.
Thursday, April 29, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

How Deep The Father’s Love For Us       Stuart Townsend
Hoodoo                                 Matt Bellamy
                                          Mr. Gibson, guitar

Schweig damit dich niemand warnt (from der Freischütz) Weber
                                          Mr. Drace, bass-baritone
                                          Dr. Ball, piano

Invention No. 1                        J.S. Bach
                                          Mr. Gibson, guitar
                                          Mr. Franken, guitar

Selve Amiche                                Atonio Caldara
Belle Porta di Rubini                   Andrea Falconieri
Deh. vieni alla finestra                W.A. Mozart
                                          Mr. Drace, bass-baritone
                                          Dr. Ball, piano

Prelude in D Minor                      Ferdinando Carulli
                                          Mr. Gibson, guitar

Auch Kleine Dinge                               Hugo Wolf
Anekreons Grab                                Hugo Wolf
Auf ein altes Bild                        Hugo Wolf
Der Musikant                                Hugo Wolf
                                          Mr. Drace, bass-baritone
                                          Dr. Ball, piano

What Are You Doing The Rest of Your Life    Michel Legrand
                                          Mr. Gibson, guitar
                                          Mr. Franken, guitar
Le Bestiaire
1. Le Dromadaire
2. La Chevre du Thibet
4. Le Dauphin
5. L’Eerevisse
6. La Carpe

Mr. Drace, bass-baritone
Dr. Ball, piano

Etude No. 3
Mr. Gibson, guitar

The Riddle
Rolling down to Rio
Mr. Drace, bass-baritone
Dr. Ball, piano

Malagueña
Mr. Gibson, guitar

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

Mr. Drace presents this recital in partial fulfillment of the requirements for the Bachelor of Music in Music Education. He is the voice student of Dr. Neal Woodruff.

Thank you for turning off cellular phones and for refraining from the use of flash photography.
Program Notes

How Deep the Father's Love for Us
Stuart Townend is a British Christian worship leader and writer of hymns and contemporary worship music. How Deep The Father's Love For Us is a well-known worship song and is used in worship in many churches around the world.

Hoodoo
Hoodoo is a song composed by Matt Bellamy, the lead singer of the British band Muse. Originally written for guitar and piano, the piece has a Spanish feel and can be found on their fourth studio album Black Holes and Revelations.

Schweig' damit dich niemand warnt:
The young gamekeeper Max loves Agathe and is to become the successor to Kuno, the head ranger and Agathe's father. At a target shooting, Max loses to the young peasant Kilian, who is proclaimed "King of marksmen." Because Max has had ill luck for several days he easily falls under the influence of Kaspar, who persuades Max to cast seven magic bullets to be used in the contest. Kaspar, whose soul on the morrow is to be forfeited to the devil, hopes to obtain three more years of grace by substituting Max in his place. He hands Max his gun loaded with a magic bullet, and to his own astonishment Max kills an eagle soaring at a great height. He resolves to go with Kaspar at midnight to the terrible Wolf's Glen to cast the magic bullets, which will kill anything the shooter wants, in order to win the prize. Kaspar, left alone, triumphs.

Translation:
Naught, naught shall warn thee of thy doom! The toils of hell now hold thee fast! Who now will save thee from destruction? None, no pow'r can rescue, all hope is past. Surround him, ye demons with pinions of night, when he despaireth, seize your victim! Revenge! My triumph is nigh!

Invitation No. 1
Invention No. 1 is from a collection of thirty short keyboard compositions composed by Johann Sebastian Bach, consisting of
fifteen inventions and fifteen sinfonias. Bach originally wrote them as exercises for the musical education of his students.

**Selve Amiche**
Translation:
Friendly woods, shady plants, loyal shelter for my heart, this loving soul asks from you some peace from my grief.

**Bella porta di rubini**
Translation:
Beautiful portal of rubies that opens the way to sweet words, that in the wandering laughter uncovers shining pearls. You breathe the sweet breeze of love, refreshment to my sufferings. Caressing and fresh rose, moist and sweet lip, you have the dewy manna on your very beautiful cinnabar. Do not speak, but laugh and be silent: May our kisses be the words.

**Deh, vieni alla finestra**
Don Giovannii picks up his mandolin and serenades the maid servant of Donna Elvira from beneath her window.

Translation:
Pray, come to the window, oh my treasure. Pray come console my weeping. If you refuse to grant me some solace, before your eyes I want to die. You whose mouth is more sweet than honey- you who bear sugar in your heart of hearts- do not, my delight, be cruel with me. Al least let yourself be seen, my beautiful love.

**Prelude in D Minor**
Ferdinando Carulli is one of the most famous composers of classical guitar music, and the author of the first complete classical guitar method, which continues to be used today. Prelude in D Minor is just one of many pieces he wrote to help improve technique and style.

**Auch Keline dinge**
Translation:
Even little things can delight us, even little things can be precious. Consider how gladly we adorn ourselves with pearls; they are very costly, yet they are only small. Consider how small the olive is, yet how sought after for its goodness. Only think of the rose, how small it is, yet it smalls so sweet, as you know.
Anakreons Grab
Translation:
Here where the rose blooms, where the vines twine themselves around the laurel, where the turtledove coos, where the grasshopper rejoices, whose grave is this, that all the gods with living plants have so beautifully adorned? It is Anacreon's resting place. Spring, summer and autumn delighted the happy poet; from the winter the mound at last has protected him.

Auf ein altes Bild
Translation:
In a green landscape, summer flowers, by the cool water, rushes and reeds, see how the sinless little boy plays happily on the Virgin's lap! And there in the pleasant forest, ah. the tree for the cross is already in leaf!

Der Musikant
Translation
I dearly love the roving life, just living as I can. Even if I took the trouble to work, it woudn't suit me at all. I know lovely old songs; out in the cold, without shoes, I pluck my strings, not knowing where I'll rest at night. Many a pretty girl makes eyes at me, thinking I might please her much, if only I'd make something of myself, and wasn't such a poor rascal. May God send you a husband, provide a house and home! If we two were together, my singing might vanish from me.

What Are You Doing the Rest of Your Life
The orginial music for "What Are You Doing the Rest of Your Life?" was written by Michel Legrand with lyrics by Alan Bergman and Marilyn Bergman. The song was written for the 1969 film The Happy Ending and was nominated for an Academy Award for Best Original Song.

The Book of Beasts (or Orpheus's procession)
The dromedary
With his four dromedaries Don Pedro of Alfaroubeira wandered throughout the world and admired it. He did what I would wish to do if I had four dromedaries.
The Tibetan goat
The hair of this goat, and even that of gold for which Jason made such an effort, is worth nothing when compared to the value of the hair with which I am in love.

The dolphin
Dolphins, you play in the sea, yet the waves are still bitter. Does my joy ever burst out? Life is still cruel.

The crayfish
Uncertainty, o my delicacies you and I, we move about as crayfish move about, backwards, backwards.

The carp
In your moats, in your ponds, carp, how long you live! Has death forgotten you, fish of melancholy?

Etude No. 3
Kreutzer was a French violinist whose best-known works are the 42 études ou caprices, which are fundamental pedagogic studies. Originally created for violin, they are commonly used by many instruments for the purpose of technique building.

Malagueña
Malagueña is the sixth movement of the Suite Andalucia by Ernesto Lecuona. He wrote the song with Spanish lyrics, but has been sung in many languages from around the world. It has become a standard in many genres of music and is commonly played on a classical guitar.
Upcoming Events

Saturday, May 1: Commencement Concert- 7pm Kresge
97th Annual Commencement Concert

featuring

Student Soloists

ONU Orchestra
Dr. Neal Woodruff, conductor

7:00 p.m.
Saturday, May 1, 2010
Kresge Auditorium
Larsen Fine Arts Center
PROGRAM

Invocation

Sonata for Trumpet and Strings
Merrick Robison ('11), trumpet
Henry Purcell

Concerto in F Major
Allegro Moderato
Ashley Pitzer ('13), bassoon ❖ Brianna Robins ('11), bassoon
Johann Baptist Vanhal

Let things be like they always was (from Street Scene)
Jasper Taylor ('10), baritone
Kurt Weill

Concerto in E minor, Op.11
Romanze
Kate Myatt Burkey ('10), piano
Frederic Chopin

When the Air Sings of Summer
(from The Old Man and the Thief)
Reuben Lillie ('11), baritone
Gian Carlo Menotti

Quanto amore (from L'Elisir d'Amore)
Jenna Dickey ('11), soprano ❖ Jasper Taylor, baritone
Gaetano Donizetti

❖ AWARDS PRESENTATION ❖
Department of Music
2010-2011 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

Concerto No.2 in Eb Major, Op.74
Alla Polacca
Emily Martin ('11), clarinet
Carl Maria von Weber
Pace, pace mio dio (from *La Forza del Destino*)
Ashlie McIntire ('10), soprano

Concerto
*Allegramente*
Derek Corcoran ('11), piano

Glitter and Be Gay (from *Candide*)
Jenna Dickey, soprano

Giuseppe Verdi
Maurice Ravel
Leonard Bernstein
<table>
<thead>
<tr>
<th><strong>Flute/Piccolo</strong></th>
<th><strong>Harp</strong></th>
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</thead>
<tbody>
<tr>
<td>Aubrey Sarna</td>
<td>Rachel Fisher</td>
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<tr>
<td>Diane Rankin</td>
<td>Cambria Thomas</td>
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<thead>
<tr>
<th><strong>Oboe/English Horn</strong></th>
<th><strong>Violin I</strong></th>
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<tbody>
<tr>
<td>Kristen Kehl</td>
<td>Elisabeth Peulausk*</td>
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<tr>
<td>Katelyn Dunkman</td>
<td>Lauren Hoenig</td>
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<thead>
<tr>
<th><strong>Clarinet</strong></th>
<th><strong>Violin II</strong></th>
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<tbody>
<tr>
<td>Emily Martin</td>
<td>Rachel Tschetter</td>
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<tr>
<td>Sarah O’Neal</td>
<td>Desiree Hays</td>
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<tr>
<th><strong>Bassoon</strong></th>
<th><strong>Violin II</strong></th>
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<tbody>
<tr>
<td>Ashley Pitzer</td>
<td>Tika Anderson</td>
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<tr>
<td>Brianna Robins</td>
<td>Jordan Cramer</td>
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<tr>
<th><strong>Horn</strong></th>
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<tbody>
<tr>
<td>Brittany Harris</td>
<td>Emily Younglove</td>
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<td>Rebeckah Sterns</td>
<td>Emily Ohse</td>
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<tr>
<th><strong>Trumpet</strong></th>
<th><strong>Viola</strong></th>
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<tbody>
<tr>
<td>Raemarie Donaldson+</td>
<td>Josh Woods</td>
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<tr>
<td>Merrick Robison+</td>
<td>Tianna Frey</td>
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<tr>
<th><strong>Trombone</strong></th>
<th><strong>Viola</strong></th>
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<tbody>
<tr>
<td>Blake Reddick</td>
<td>Jennifer White</td>
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<tr>
<td>Ian Matthews</td>
<td>Zach Thomas</td>
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<tr>
<td>Zach Kohlmeyer</td>
<td>Katie Hanley</td>
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<tr>
<th><strong>Tuba</strong></th>
<th><strong>‘Cello</strong></th>
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<tbody>
<tr>
<td>Reuben Lillie</td>
<td>Ben Miller</td>
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<tr>
<th><strong>Percussion</strong></th>
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<tr>
<td>Mike Zaring</td>
<td>Sara Marrs</td>
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<tr>
<td>Kaleb Soller</td>
<td>Jesse Dillman</td>
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<td>Chris Field</td>
<td>Tony Jacobs</td>
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<td>Bryce Patrick</td>
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<tr>
<td>Kate Hausken</td>
<td>Sara Marrs</td>
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*concertmaster
+ co-principal