Olivet Nazarene University
Digital Commons @ Olivet

School of Music: Performance Programs | Music

1994

Department of Music Programs 1993 - 1994

Department of Music
Olivet Nazarene University

Follow this and additional works at: https://digitalcommons.olivet.edu/musi_prog

Part of the Fine Arts Commons, and the Music Performance Commons

Recommended Citation
Department of Music, "Department of Music Programs 1993 - 1994" (1994). *School of Music: Performance Programs*. 27.
https://digitalcommons.olivet.edu/musi_prog/27

This Book is brought to you for free and open access by the Music at Digital Commons @ Olivet. It has been accepted for inclusion in School of Music: Performance Programs by an authorized administrator of Digital Commons @ Olivet. For more information, please contact digitalcommons@olivet.edu.

Olivet Nazarene University

Department of Music Programs

1993-94

Olivet Nazarene University
Kankakee, Illinois 60901
Telephone (815) 939-5110

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

presents

Senior Recital

BURTRANN YOUNG, trombone

Dr. Gerald Anderson, piano
Mr. Erik Chalfant, baritone
Miss Jodi Goble, piano

Concerto for Alto Trombone — Leopold Mozart

Allegro Moderato
Adagio
Menuetto
Allegro

Mr. Young

Quatre chansons d'amour — Gabriel Fauré

Dans les ruines d'une abbaye (Hugo)
Chanson d'amour (Silvestre)
Le Secret (Silvestre)
Arpège (Samain)

Mr. Chalfant

Sonate — Paul Hindemith

Allegro moderato maestoso
Allegretto grazioso
Allegro pesante
Allegro moderato maestoso

Mr. Young

Trois Chansons de France — Claude Debussy

Le Temps a laissié son manteau (Orléans)
La Grotte (Hermite)
Pour ce que Plaisance est morte (Orléans)

Mr. Chalfant

Recitative and Prayer — Hector Berlioz

Adagio non Tanto; Andantino;Andantino Poco Lento e Sosenuto

Mr. Young

Trois poèmes de Paul Verlaine — Claude Debussy

La Mer est plus belle
Le Son du cor s'afflige
L' Échelonnement des Haies

Ballade des femmes de Paris (Villon) — Claude Debussy

Mr. Chalfant

Concertino — Lars-Erik Larsson

Allegro pomposo
Aria--Andante sostenuto
Finale: Allegro giocoso

Mr. Young

This recital is being presented in partial fulfillment of the requirements for the Bachelor of Science degree with a concentration in Performance.

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

5:00 p.m.
June 26, 1993
Kresge Auditorium

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

presents

Senior Recital

Kandace May Merryman, soprano
Jodi Goble, piano

La Bohème — **Giacomo Puccini**
Quando men vo

Rigoletto — **Giuseppe Verdi**
Caro nome

Tosca — **Giacomo Puccini**
Vissi d'arte

Les Nuits d'Eté, Op. 7 — **Hector Berlioz**
Le Spectre de la Rose
L'Absence

Zigeunerlieder, Op. 103 — **Johannes Brahms**
He, Zigeuner, greife in die Saiten ein!
Hochgetürmte Rimaflut
Wisst ihr, wann mein Kindchen
Lieber Gott, du weisst
Brauner Bursche
Röslein dreie in der Reihe
Kommt dir manchmal in den Sinn
Rote Abendwolken

INTERMISSION

Pastorale	**Igor Stravinsky**
Vocalise, Op. 34 No. 14	**Sergei Rachmaninoff**
Vocalise-Etude	**Gabriel Fauré**

Five Advertising Songs — **Nicolas Slonimsky**

Make this a day of Pepsodent!
And then her doctor told her...
Snowy-White
No more shiny nose!
Children cry for Castoria!

This recital is being presented in partial fulfillment of the requirements for the Bachelor of Arts degree with a concentration in Music Performance.

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

7:30 p.m.
Tuesday
August 17, 1993
Grace United Methodist Church

PROGRAM NOTES AND TRANSLATIONS

La Bohème

The flirtatious Musetta, enters for the first time at the beginning of act two in Puccini's La Bohème. She provides comic relief to an otherwise tragic opera. In Musetta's aria, Quando men vo, she sings of her own beauty and of the men that pursue her.

Quando men vo (As thro' the street)

As thro' the street I wander onward merrily, daintily
See how the folk look round because they know I'm a very charming girl
And then 'tis mine to mark their hidden longing,
And all the passion in their eyes,
And then the joy of conquest overcomes me:
Ev'ry man is my prize!
And thus their hearts I capture as if by magic all my own,
Ah rapture! Ah rapture! 'Tis mine, alone!
Now you that once your passion once betray'd
Why should you be dismayed?
Yet though deep in your heart, rankles the smart you'd
Never confess but rather die!

Rigoletto

In Verdi's tragic opera Rigoletto, Gilda is the sheltered 16 year old daughter of Rigoletto, the court jester. Having been reared in a convent school, she is naive, and her protective father, anxious to preserve her innocence, keeps her almost totally secluded. Despite his efforts, Gilda meets and becomes infatuated with the Duke of Mantua, who follows her home from Mass and introduces himself as the poor student Gualtier Maldè. Left alone after a stolen moment with the Duke, Gilda repeats his name over and over to herself, a starry-eyed teenager in the throes of her first crush.

Caro nome (Dearest name)

Gualtier Maldè, name that I love forever,
Rooted fast in my heart, thou'll leave it never!
Dearest name, thy wondrous power moves my heart all else above,
And recalls that blissful hour when my soul first woke to love;

Thine am I through life, till death,
Thine alone all thoughts of mine,
And so long as I have breath, dearest name, my heart is thine!
Thine am I, through life till death,
Thine alone all thoughts of mine,
And so long as I, I have breath,
Thine am I forever, ever thine.
Gualtier Maldè
Dearest name, thy wondrous power moves my heart all else above,
And so long as I have breath, thee alone my heart will love!
Gualtier Maldè

Tosca

In the second act of Puccini's opera Tosca, the celebrated soprano Floria Tosca is confronted by Baron Scarpia, the evil chief of police who both desires Tosca and wishes the death of her beloved, the painter Mario Cavaradossi. Cavaradossi is being tortured in the adjacent room, on grounds of political dissension. "Only you can save him", Scarpia tells Tosca. "You ask of me a life, and in return, I ask of you only an instant". Repulsed by the idea, but realizing she has no other choice, Tosca pours out her anquish to the Madonna, protesting that she does not deserve what fate has dealt her.

Vissi d'arte (Love and Beauty)
Love and beauty, life's fairest treasures,
These humbly I served and dearly cherished.
Kindness and pity, gladly I gave to the poor and afflicted.
Ever with fervent devotion,
I prayed to God, trusting fully in His truth divine.
With simple joy I brought bright flowers to the sacred shrine.
In this my hour of sorrow I stand alone, forsaken.
Is this, o Lord, to be my just reward?
Rare gifts I gave, and jewels for the Madonna;
My songs I offered to stars and sky in praise of their beauty
And now in time of grief
Is this my just reward, o Lord! ah,
O why am I forsaken now?
O why?

Le Spectre de la Rose is the second song in the cycle. In this poem, the ghost of a rose addresses the callous behavior of the one who has worn and discarded it. Underlying the rose's words is an attitude of cool revenge. Its memory will forever haunt the thoughtless human being.

Le Spectre de la Rose (The Spectre of the Rose)

Open your closed eyelid, gently touched by a virginal dream!
I am the spectre of the rose that you wore last night at the ball.
You have taken me still covered with pearls of the sprinkler's silvery tears,
And amidst brilliant festivities, you carried me through the night.
O you, who were the cause of my death,
Without your being able to escape him,
My rose-colored spectre will come every night to dance at your bedside.
But have no fear at all; I do not ask either a mass or De Profundis.
This fragrant perfume is my soul, and I am from paradise.
My destiny could be envied, and to have so beautiful a fate,
More than one would have given his life;
For on your breast I have my tomb,
And on the alabaster where I repose, a poet wrote with a kiss;
"Here lies a rose which all kings might envy."

Berlioz' setting of L'Absence is a plea for the return of an absent loved one. The arching melody is Berlioz' attempt to communicate a feeling of rejection and betrayal. The character of this song is much like that of an operatic aria, rather than the traditional French melody. L'Absence is the fourth of six songs in the cycle.

L'Absence (Absence)

Come back, come back my beloved!
Like a flower far from the sun,
The flower of my life is closed far from your rosy smile!
What distance between our hearts! What space between our kisses!
Oh bitter fate, oh cruel absence!
Oh great unappeased desires!
Come back, my beloved! Like a flower far from the sun,
The flower of my life is closed far from your rosy smile!
From here to where you are how wide the country;
How many cities and hamlets, how many valleys and mountains,
To tire the hooves of the horses!

Zigeunerlieder (Gypsy Songs)

In his youth, Brahms was captivated by Hungarian gypsy music. All his life he wrestled with this style, and loved manipulating and interpreting it. In the Zigeunerlieder, the moods change swiftly from one song to the next. The melody is of utmost importance in Brahms' works, and the poetry takes a back seat to the soaring vocal lines. The piano textures are thick and complex, both harmonically and contrapuntally. In this cycle, melodies played in the accompaniment are juxtaposed against the vocal line, giving the desired tension Brahms intended. The texts are taken from an undated Budapest publication.

He, Zigeuner, greife in die Saiten ein!

Ho there Gypsy, strike the string,
Play the song of the faithless maiden!
Let the strings weep, lament in sad anxiety,
'Til the warm tears flow down these cheeks.

Hochgetürmte Rimaflut

High towering Rima waves,
How turbid you are!
By these banks I lament loudly
For you, my sweet!
Waves are fleeing, waves are streaming, rushing
To the shore, to me;
Let me by the Rima banks
Forever weep for her!

Wisst ihr, wann mein Kindchen

Do you know when my little one is her loveliest?
When her sweet mouth teases and laughs and kisses me.
Little Maiden, you are mine, fervently I kiss you.
The good Lord created you just for me!

Do you know when I like my lover best of all?
When he holds me closely enfolded in his arms.
Sweetheart, you are mine, fervently I kiss you,
The good Lord created you just for me alone!

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

Brauner Bursche
The bronzed young fellow leads to the dance
His lovely blue-eyed maiden,
Boldly clanking his spurs together,
A Czardas melody begins.
He caresses and kisses his sweet dove,
Whirls her, leads her, shouts and springs about;
Throws three shiny silver guilders
On the cymbal to make it ring!

Röslein dreie in der Reihe
Roses three in a row bloom so red,
There's no law against the lad's visiting his girl!
Oh, good Lord, if that too were forbidden,
This beautiful wide world would have perished long ago,
To remain single would be a sin!
The loveliest city in Alfold is Ketschkemet;
There abide so many maidens sweet and nice.
Friends, go there to choose a little bride;
Ask for her in marriage and then establish your home;
Then empty cups of joy!

Kommt dir manchmal in den Sinn
Do you sometimes recall, my sweet love,
When you once vowed to me with solemn oath?
Deceive me not, leave me not, you know not how dear you are to me!
Do love me as I love you.
Then God's grace will descend upon you!

Rote Abendwolken

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

A vocalise is a song without words and is intended as a basis for the improvement of the performer's technique. Some works of this kind were meant for public performance. This evening's vocalises are by Stravinsky, Rachmaninoff, and Fauré.

Igor Stravinsky, a Russian composer, who later came to America, composed the Pastorale in 1923. The textless work allows the voice to function more as a solo instrument rather than a communicator of words. However, there is still a message to be expressed, but the audience, may interpret its meaning.

Vocalise, was written in 1915 by Rachmaninoff. This is also a beautifully constructed, textless work. In this piece there is a great sense of longing in the music, created by long, moving lines. One listener may hear sorrow, while another may hear peace.

Fauré often chose texts for their pliability. He chose poems that lacked visual descriptions so as not to be restricted by the words. In Fauré's Vocalise-Etude, the vowel sounds are used for expressive contrast.

Five Advertising Songs

Nicolas Slonimsky, an American composer, has taken the words from actual magazine advertisements of 1925 and set them to music. Some of the items mentioned in these songs can no longer be found in our drugstores but were very popular in the early years of this century. Although some products are still being manufactured, they are somewhat outdated. Nevertheless, their humor is ageless. I ask, has anyone heard a child cry for Castoria lately?

OLIVET NAZARENE UNIVERSITY
Department of Music
presents

HONORS RECITAL
Accompanied by
Tony Bellomy, piano

Allegro Brillante, Op. 19 — W. Ten Have
Daniel S. Meyer, violin

Concerto in c minor — Benedetto Marcello
I. Allegro moderato
Beth Smith, oboe

Bist du bei mir — Johann S. Bach
Christal R. Whitman, mezzo-soprano

Suite Modale — Ernest Bloch
I. Moderato
III. Allegro giocoso
Alicia Butler, flute

Ach, ich fühl's — Wolfgang A. Mozart
from *Die Zauberflöte*
Robin R. Crouse, soprano

Praeludium 21 in Bb — Johann S. Bach
from *The Well-Tempered Clavier,* Vol. 1
Kelly Johnson, piano

Where'er You Walk — George F. Handel
from *Semele*
Aaron D. Smith, tenor

Amarilli, mia bella — Giulio Caccini
Amanda K. Shinn, mezzo-soprano

Nocturne No. 19 in e minor, Op. 72, No. 1 — Fredrick Chopin
Alison Kaiser, piano

Beautiful Savior — Arr. Van A. Christy
John R. Beegle, baritone

Nel cor più non mi sento — Giovanni Paisiello
Shannon P. Kirby, soprano

Cavatina Etude, Op. 10 No. 3 — Frederic Chopin
Bliss Ann Johnston, oboe

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

7:30 p.m.
Thursday
September 9, 1993
Kresge Auditorium
Larsen Fine Arts Center

Olivet Nazarene University
Department of Music

FACULTY RECITAL

Harlow Hopkins, clarinet

Gerald Anderson, piano

Daniel Gasse, cello

September 17, 1993
Kresge Auditorium
7:30 PM

PROGRAM

Invocation	Jewell Grothaus Assistant Professor Emeritus
Arpeggione Sonata *Allegro moderato* *Adagio* *Allegretto*	Franz Schubert (1797-1831)
Sonate for Klarinette und Klavier *Massig bewegt* *Lebhaft* *Sehr langsam* *Kleines Rondo, gemachlich*	Paul Hindemith (1895-1963)
Trio, Opus 114, for Clarinet, Cello and Piano *Allegro* *Adagio* *Adantino glazioso* *Allegro*	Johannes Brahms (1833-1897)

HARLOW HOPKINS

Harlow Hopkins was born and raised in Flint, Michigan. During the 1941-42 school year he began clarinet lessons with Alfred Lindholm, principal flutist with the Flint Symphony and director of bands at a high school near Flint.

Feeling the need for a greater challenge for his young student, Lindholm arranged for lessons with Keith Stein, artist-teacher at Michigan State University. The excellence of Mr. Stein's teaching and the artistry of his playing left an indelible impression on the budding clarinetist.

In the Fall of 1949 a lifelong association with Olivet Nazarene College began. The clarinet teacher at that point was Lowell Burroughs, former clarinetist with the Indianapolis Symphony.

In his junior year, Hopkins studied with Austin McDowell, clarinet teacher at the University of Illinois, Champaign/Urbana. The senior year was spent studying with Jerome Stowell, noted clarinetist with the Chicago Symphony. This association was continued following graduation in 1953 during Master's degree work at the American Conservatory of Music, Chicago. While in graduate school, Hopkins taught half-time at Olivet in 1953-54 and the following year began a full-time teaching assignment which continues to this day.

Two years in the United States Army provided Dr. Hopkins with the opportunity to play in the Third Armored Division Band at Fort Knox, Kentucky, and in West Germany. Later he was selected to play in the Seventh Army Symphony (based in Stuttgart), an organization which had been established at the conclusion of WWII to foster good relations between the United States and NATO countries.

Doctoral work began in 1962 at Indiana University, Bloomington. Clarinet instruction was received form Robert McGinnis, former principal clarinetist with Arturo Toscanini, and Earl Bates, former principal clarinetist with the St. Louis Symphony. For two years Hopkins served as principal clarinetist with the IU Philharmonic, and played in several opera orchestras and chamber ensembles.

In more recent years, coaching has been received form Robert Marcellus, former principal clarinetist with the Cleveland Orchestra and Anthony Gigliotti, principal clarinetist, Philadelphia Orchestra.

Last year, Dr. Hopkins gave his Fiftieth Anniversary recital. He currently serves as principal clarinet with the Kankakee Valley Symphony Orchestra, performs as a member of the Canterbury Trio and continues to accept various solo and recording opportunities.

GERALD ANDERSON

Dr. Gerald Anderson is beginning his sixteenth year as a member of the Olivet faculty. He teaches private and class piano, as well as accompanying, and team-teaches the Introduction to Fine Arts course with Dr. Donald Royal. Dr. Anderson performs with the faculty instrumental group, the Canterbury Trio, and for several years has represented Olivet on the Community Arts Council. He currently serves as vice-president of that organization.

Born and raised in Lubbock, Texas, Anderson attended Bethany Nazarene College, receiving a B.S. degree in Natural Science in 1973. From there, he went to Texas Tech University in Lubbock, where he completed the B.M. in piano pedagogy in 1975, and the M.M. in piano performance in 1977. After joining the faculty of Western Illinois University for one year as a Sabbatical replacement, Anderson came to Olivet in 1978, where he has remained.

Dr. Anderson lives in Bourbonnais with his wife Mary, a career counseling specialist at ONU, and their two children: Jean and Paul, who are studying the violin and saxophone respectively. The Andersons are active members of the Manteno Church of the Nazarene.

DANIEL GASSE

Dr. Daniel Gasse was born and raised in Cordoba, Argentina, where he graduated from the College of Saint Thomas and the Provincial School of Music in Cordoba as teacher of Violin/Cello in 1968. Dr. Gasse received his doctorate (D.M.A.) degree from the University of Illinois in May of 1993. He has performed with numerous chamber, symphonic and philharmonic orchestras. He currently serves as the principal cellist with the Kankakee Valley Symphony Orchestra and is an active teacher and performer in the Chicago area.

COMING EVENTS

SEPTEMBER	30	Choral Union Concert	Kresge
OCTOBER	7-10	Orpheus Choir at PraiseGathering	Indianapolis, IN
	14	Orpheus Variety Show (7:30 p.m.)	Kresge
	15	Orpheus Variety Show (7 & 9 p.m.)	Kresge
	21	Orchestra Concert	Kresge
	28	Choral Union Concert	Kresge
	29	Jazz Band Concert	Kresge
	30	Senior Recital Mary Atkinson, soprano	Kresge
NOVEMBER	12-14	Concert Band Tour	
	16	Canterbury Trio	Kresge
	19-21	University Singers Tour	

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC
presents

CHORAL UNION
Joe Noble, Conductor
Richard Harrison, Student Conductor

Assisted by
Martha Dalton, soprano

in a
Concert of Music by
Franz Schubert

7:30 p.m.
September 30, 1993
Kresge Auditorium

PROGRAM

Invocation — *Dr. Harlow Hopkins*
Division of Fine Arts, Head

Im Abendrot — Franz Schubert

Die Liebe hat gelogen — Franz Schubert

Rastlose Liebe — Franz Schubert

Martha Dalton, soprano
Jodi Goble, piano

Mass in G — Franz Schubert
- Kyrie
- Gloria
- Credo
- Sanctus
- Benedictus
- Agnus Dei

Richard Harrison, Student Conductor
Julie Hull, piano
Lori Keefauver, soprano
Wayne Ellis, tenor
Andrew Barriger, bass

PROGRAM TRANSLATIONS

In Abendrot
In the even glow

Oh, how beautiful is thy world,
Father, when it shines golden!
when Thy splendour descends,
and paints the dust with glitter,
when the red, that glows in the clouds,
in my quiet window sinks!

Could I complain, could I hesitate?
doubtful be in Thee and me?
No, I will carry in the bosom
Thy heaven already here.
And this heart, before it collapses,
still drinks glow and sips light.

Die Liebe hat gelogen
Love has lied

Love has lied,
Sorrow lies heavily upon me.
Everything, alas!
has conspired to delude me.
Hot tears continually
Flow down my cheeks,
Beat no more, my heart!
My poorheart, beat no more!

Rastlose Liebe
Restless Love

Breasting the snow,
The rain and the wind,
In steaming gorges,
Through haze of mists,
Ever onward, ever onward,
Without pause or rest.

I would rather struggle
My way through sorrows
Then bear so much
Joy in life.
All that yearning
From heart to heart . . .
Oh, how it engenders
Its own suffering!

What then? Shall I flee?
Take to the forests?
All, all would be in vain!
Crown of existence.
Bliss without rest,
Art thou, o live!

SOPRANO
Lorissa Bennett
Kimberly Bittenbender
Robin Crouse
Jennifer Hewitt
Susan Holden
Jillian Johnson
Alison Kaiser
Lori Jo Keefauver
Shannon Kirby
Sarah Kochevar
Tonda Leipold
Shelly Simon
Cindy Smith
Lisa Terch
Rachelle Turner
Beth Twist
Kay Welch

ALTO
Allison Barriger
Tricia Berbaum
Julia Boone
Alicia Butler
Tamara Carlton
Nancy Clark
Pam Dahlman
Amy Daugherty
Tricia Garrison
Kellie Hannah
Elizabeth Heinold
Tiffani Fisher
Kelly Johnson
Melissa Johnston
Wendy Jo McClure
Sarah Monroe
Susan Palmer
Donna Pierson
Julia Roat
Amanda Shinn
Beth Smith
Darla Smith
Amy Saltow
Rachel Walters
Christal Whitman
Sonya Yates

TENOR
Gregory L Baker
Curtis M Besco
Jason Bullock
Steven Dunning
Wayne Ellis
Brian Hancock
Patrick Lake
David Ludwig
Todd Perkins
Lawrence Phillips
Damon Price
Bradley Robbins
Keith Werda

BASS
Eric C Baker
Andrew L Barriger
John R Geegle
Jeffery Crowder
Wade K Harshman
Mark Hodge
Tom Herdon
Danny Hines
Troy Johnson
Matt McBurnie
Corey Mettler
Russel Nelson
Jerry Sipes

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC
presents

Harlow Hopkins
and
Christopher Miller
Conductors

with
Erik Larson, oboe
Frances Smet-Mehrer, bassoon
Donna Briggs, horn
Harlow Hopkins, clarinet

October 21, 1993
7:30 p.m.
Kresge Auditorium

PROGRAM

The Comedians, Op. 26 — **Dmitri Kabalevsky (1904-)**

Prologue
Gallop
March
Waltz
Pantomime
Intermezzo
Little lyrical scene
Gavotte
Scherzo
Epilogue

Kanon and Gigue for Strings — **Johann Pachelbel (1653-1706)**

Christopher Miller, Conductor

Sinfonia Concertante in Eb Major,K. 297b — **Wolfgang Amadeus Mozart (1756-1791)**

for oboe, clarinet, horn, bassoon and orchestra

Allegro
Adagio
Andantino con Variazioni

Erik Larson, Oboe Harlow Hopkins, Clarinet
Frances Smet-Mehrer, Bassoon Donna Briggs, Horn

Christopher Miller, Conductor

Donna Briggs is in her third year as French horn instructor at Olivet Nazarene University. A member of the Kankakee Valley Symphony, she is also principal horn of the Southwest Symphony Orchestra, and former principal horn of the Northwest Indiana Symphony. She free-lances as a chamber music and orchestral player in the Chicago area and teaches privately in the south suburbs. Mrs. Briggs holds a degree in history from the University of Chicago and one in music education from Governors State University. She has studied with Frank Brouk of the Chicago Symphony and with Ethel Merker, as well as taking lessons with Dale Clevenger, Arnold Jacobs and Nancy Fako. She is a member of the International Horn Society, Historic Brass Society and Chicago Federation of Musicians.

Harlow Hopkins serves as the Chairman of the Division of Fine Arts at Olivet Nazarene University. In addition to his administrative duties, he directs the Concert Band and University Orchestra, teaches clarinet and saxophone, woodwind instruments class and intrumental methods and conducting. He also performs with the Canterbury Trio, an Olivet faculty ensemble.

Erik Larson received a Bachelor of Music degree from Boston University in 1990, graduating Cum Laude and receiving the School for the Arts Woodwind Departmental Honors. While at Boston University, Mr. Larson studied four years with Ralph Gomberg, former principal oboist for the Boston Symphony. In 1991, he received a Master of Music from Northwestern University and the Certificate of Performance in 1992. While at Northwestern, Mr. Larson studied with Ray Still, former principal oboist of the Chicago Symphony. Mr. Larson has performed with the Hingham, Massachusetts Chamber Orchestra, ALEA III Contemporary Music Ensemble, the South Bend Symphony, and the Chicago Classical Symphony. He has appeared as a soloist performing Mozart Oboe Concerto with the Olivet University Orchestra and the Cimmarosa Oboe Concerto with the Hingham Chamber Orchestra. Mr. Larson is a member of the Pi Kappa Lambda honorary music society.

Francis Smet-Mehrer has been associated with Olivet Nazarene University for over 35 years. She has been principal bassoonist with the Kankakee Valley Symphony Orchestra for 25 years and the Kankakee Municipal Band for 33 years. Mrs. Smet-Mehrer was born and raised in Chicago and received her degree in Music Education from Illinois Wesleyan University in Bloomington, IL. She is a member of Sigma Alpha Iota Music Fraternity, The Women Band Directors National Association and Phi Beta Mu, National School Bandmasters Fraternity. For 3 years she served on the staff of the National Music Camp at Interlochen, Michigan and this past summer completed her 32nd year on the staff of Illinois Wesleyan University Summer Music Camps. Francis retired from public school teaching in 1991 but continues teaching the bassoon privately.

Christopher Miller is in his third year as adjunct instructor of violin at Olivet Nazarene University where he also performs with the Canterbury Trio. He holds a B.A. degree from Florida State University and a B.Mus. degree from DePaul University, Chicago, IL. Mr. Miller lives in Chicago and he is an active free-lance violinist-violist and teacher. He performs with groups such as the Ravinia Festival Orchestral, the Chicago Classical Quartet and the Ravenswood String Quartet. Last January, Mr. Miller toured with the Olivet Nazarene University Orchestra and played Ralph Vaughan Williams "Suite for Viola and Piano".

ORCHESTRA

Flute
Kara Brown*
Mary Ann Cheney (Piccolo)
Rebecca Miles

Oboe
Bliss Johnston
Beth Smith*

Clarinet
Mary Atkinson*
Julie Bisgeier

Bassoon
Bryan Burris*
Frances Smet-Mehrer

Horn
Ben Brajcki
Julie Steinacker*
Chad Steinacker

Trumpet
Aaron Green
Christy McFarland*

Trombone
Jeff Haynes

*denotes section leader

Violin
Mary Blair
Carol Lisa Curry
Jodi Goble*
Jessica Horn
Patricia Horn
Lyn McIntosh
Julie Mercer
Dan Meyer
Anna Quanstrom
Aaron Smith

Viola
Christopher Miller*
Lolita Phelps

Cello
Daniel Gasse*
Glenn Brown

String Bass
Andrea Peterson*
Nancy McCain

Timpani
Tiffani Fisher

Percussion
Jeff Burke

Sonata Zuboviene

Rokas Zubovas

Piano Recital

Monday, October 25, 1993
Kresge Auditorium
Larsen Fine Arts Center
Olivet Nazarene University

PROGRAM

Sonata in E major, op. 109 — **L. von Beethoven (1770-1827)**

Vivace, ma non troppo. Sempre legato
Prestissimo
Andante molto cantabile ed espressivo

Sonata Zuboviene

Ballade no. 4 in F minor, op. 52 — **F. Chopin (1810-1849)**

Sonata Zuboviene

INTERMISSION

Sonata in D major, K. 311 — **W. A. Mozart (1756-1791)**

Allegro con spirito
Andante con espressione
Allegro

Rokas Zubovas

Fantaisie in F minor, op. 49 — **F. Chopin**

Rokas Zubovas

Prelude in D minor, VL 254 — **M.K. Ciurlionis (1875-1911)**
Prelude in B minor, VL 256
Impromptu in F# minor, VL 181

Rokas Zubovas

Sonata — **B. Kutavicius (b. 1941)**

Finale, Fortissimo

Rokas Zubovas

Sonata Zuboviene began her studies with her mother at the age of three. In 1979, 1981, and 1985, she won the highest awards in Lithuania's Young Pianists Competitions. She had studied at Lithuania's Music Academy in Vilnius. The pianist had her recitals in all major cities of Lithuania, and performed with the Lithuanian State Philharmonic as well. In 1990 she reached the second round in Maria Callas International Piano Competition in Athens, Greece, and performed in Zurich, Switzerland. In 1991 she received The Talent Award from DePaul University where she studies now with Professor Dmitry Paperno. In 1992 she won the second prize in 21st Frinna Awerbuch International Piano Competition. She has performed in Weill Recital Hall at Carnegie Hall in New York. Mrs. Zuboviene performed in the 1992 Finals of the Kankakee Symphony Concerto Competition, held in Kresge Auditorium at Olivet Nazarene University.

Rokas Zubovas started playing piano at the age of six. He had received his Bachelor from Lithuania's Music Academy. He has had concert appearances in all major cities of Lithuania, in Moscow and St. Peterburg Conservatories, in Russia, in Plovdiv and Sofia, Bulgaria, and in Zurich, Switzerland. In 1986 the pianist became a winner of the 6th M.K. Ciurlionis International Piano Competition in Vilnius, Lithuania. In 1990 he appeared as soloist with the Lithuanian State Philharmonic. In 1991 he received The Talent Award from DePaul University in Chicago, where he studied with Professor Dmitry Paperno. In 1992 the pianist became a finalist in Dorothy A. Anderson International Piano Competition, Seattle. In 1993 he graduated from DePaul University with the Master of Music Degree.

Coming Events

Oct.	28	Thu	Choral Union Concert	Kresge
	7:30 p.m.			
	29	Fri	Jazz Band Concert	Kresge
	9:15 p.m.		Eric Penrod, Conductor	
	30	Sat	Senior Recital	Kresge
	7:30 p.m.		Mary Atkinson, mezzo-soprano	
			Lance Turner, saxophone	
Nov.	1	Mon	Faculty Recital	Kresge
	7:30 p.m.		Eric Larson, oboe	
	9	Tue	Artist-Lecture	Kresge
	7:30 p.m.		Dr. Thomas Liley, saxophone	
	12-14		Concert Band Tour	
			Dr. Harlow Hopkins, Conductor	
			12 West Side Church of the Nazarene	
			Champaign, Illinois	
			13 First Church of the Nazarene	
			Decatur, Illinois	
			14 First Church of the Nazarene	
			Bloomington, Illinois a.m.	
			14 First Church of the Nazarene	
			Kankakee, Illinois p.m.	
	16	Tue	Canterbury Trio	Kresge
	7:30 p.m.			

Olivet Nazarene University
Department of Music
presents

Choral Union
Joe Noble, Conductor

Accompanied by
Alice Edwards, piano
Gerald Anderson, piano

in a
Concert of Music by
Johannes Brahms

7:30 p.m.
October 28, 1993
Kresge Auditorium

PROGRAM

Invocation

Trio, Opus 114 — **Johannes Brahms (1833-1897)**
for Clarinet, Cello and Piano

Allegro
Adagio
Adantino glazioso
Allegro

Canterbury Trio

Liebeslieder Walzer, Opus 52 — **Johannes Brahms (1833-1897)**
(Lovesong Waltzes)

Rede Mädchen
Am Gesteine rauscht die flut
O die Frauen
Wie des Abends schöne Röte
Ein Kleiner, hübscher Vogel

Alice Edwards, Gerald Anderson, pianists

O wie sanft die Quelle
Nein, es ist nicht auszukommen
Schlosser auf, und mache schlösser

Kay Welch, soprano — *Joe Noble, tenor*
Julia Boone, alto — *Troy Johnson, bass*

Vögelein durchrauscht die Luft
Sieh, wie ist die Welle Klar
Nachtigall, sie singt so schön
Es bebet das Gasträuche

Program Notes

Of all the major composers of the Romantic Period, Brahms is perhaps the one most oriented toward the chorus as an ensemble for his most creative ideas. He felt equally at home with sacred and secular texts including the Requiem (op.45), Liebeslieder Waltzes (op.53) written between 1866 - 1869. These works brought Brahms wide acceptance from the general public.

The texts for the love waltzes are from Daumer's Polydora, a collection of translations and imitations of folk poetry... mostly Russian, Polish, and Magyor. The predominant sentiment of these poems is the joy and rapture of love.

Brahms originally labeled opus 52 for piano duet with voices ad libitum, inferring the possibility of performance without the choral parts. It is certainly possible to perform this opus with the music for the piano only, as will be demonstrated in this evenings performance.

Performed originally by solo quartet, the vocal lines lend themselves equally well to be sung by a large chorus. Brahms favorite city was Vienna, Austria. The light hearted, sunny outpouring of the Viennese spirit in opus 52 is reflected in the style of the Waltz.

English Translations

Answer maiden, all to lovely,
Did those eyes in trust so tender,
And those glances, deep with promise,
Try to tell me of surrender?
Will your heart with love awaken;

Would you rather keep me yearning,
Never heeding, never turning,
Oh then, will you share my yearning?
Come to me, you dark-eyed maiden
Melt me when the stars are greeting.

Deep in thunder roars the tide,
Every shore retrieving;
If your heart has never sighed,
Love will enter grieving.

Oh, these women, oh these women
How they lead me close to heaven!
I'd been long a monk in cloister,
Were it not for women, for women!

Like the evening sunset's rapture
might my weary spirit glow.
someone did but love me,
Then my joy would endless flow.

There was a tiny pretty bird who saw
The garden fruit, then took his fill, and more.
Were I a tiny pretty bird so free,
I'd linger not, But take my chance as he
Lime twigs to trap him, hidden in that bait
That luckless song bird couldn't know his fate,
Were I a tiny, pretty bird so free,
I'd rather stay, than take a risk as he,
That songbird found a dainty loving hand
And there does he a willing captive stand.
Were I a tiny pretty bird so free,
I'd linger not, but take my chance as he.

Oh how calm the river flows
Through the meadows winding.
Oh haw sweet when lovers do know such tender binding.

No, I will not listen to them with their chiding,

All one does, they talk about it, criticizing.
If I'm, cheerful, them they say I'm evil minded:
If I'm sad, that means by foolish love I'm blinded.

Locksmith go and bring me padlocks, many padlocks,
Padlocks large and small.
Then the gossip, spiteful gossip will I silence,
Silence one for all.

Ev'ry bird that soars the sky,
Seeks a branch for nesting;
And each heart desires
For the spirit's resting.

See how bright the fountain gleams
from the moon above her!
If my love can light your dreams,
love me, dear, forever!

Nightingale, you sing so sweet,
When the stars are sparkling.
Yield your love, my fondest heart,
Kiss me when 'tis dark'ning.

Each tender leaf is trembling,
As through the branch there flutters
a bird in flight.
In such a way my spirit begins to shake and flutter,
When tasting joy and sadness,
My heart takes thine.

SOPRANO
Lorissa Bennett
Kimberly Bittenbender
Robin Crouse
Jennifer Hewitt
Susan Holden
Jillian Johnson
Alison Kaiser
Lori Jo Keefauver
Shannon Kirby
Sarah Kochevar
Tonda Leipold
Shelly Simon
Cindy Smith
Lisa Terch
Rachelle Turner
Beth Twist
Kay Welch

ALTO
Allison Barriger
Tricia Berbaum
Julia Boone
Alicia Butler
Tamara Carlton
Nancy Clark
Pam Dahlman
Amy Daugherty
Trisha Garrison
Kellie Hannah
Elizabeth Heinold
Tiffani Fisher
Kelly Johnson
Melissa Johnston
Wendy Jo McClure
Sarah Monroe
Susan Palmer
Donna Pierson
Julia Roat
Amanda Shinn
Beth Smith
Darla Smith
Amy Saltow
Rachel Walters
Christal Whitman
Sonya Yates

TENOR
Gregory L. Baker
Curtis M. Besco
Jason Bullock
Steven Dunning
Wayne Ellis
Brian Hancock
Richard Harrison
Patrick Lake
David Ludwig
Todd Perkins
Lawrence Phillips
Damon Price
Bradley Robbins
Keith Werda

BASS
Eric C. Baker
Andrew L. Barriger
John R. Beegle
Jeffery Crowder
Wade K. Harshman
Thomas Herndon
Danny Hines
Troy Johnson
Matt McBurnie
Corey Mettler
Russel Nelson
Jeremy Sipes

Olivet Nazarene University
Department of Music

presents

in

Senior Recital
Mary Atkinson, mezzo-soprano
Tony Bellomy, piano

Senior Recital
Lance Turner, saxophone
Sonya Yates, piano

October 30, 1993
7:00 p.m.
Kresge Auditorium

PROGRAM

Salve, salve, puellule — Giacomo Carissimi

Miss Atkinson
Bryan Burris, bassoon

Tosca Fantasy — Giacomo Puccini
arr. by Ralph Hermann

Mr. Turner

Le Charme — Ernest Chausson
Premiére Danse — Jules Massenet
L'Invitation au voyage — Henri Duparc

Twelve Poems of Emily Dickenson — Aaron Copland
When they come back
Heart, we will forget him
Why do they shut me out of Heaven?

Miss Atkinson

Concerto in Eb — A. Glazounov et A. Petoit

Mr. Turner

Der Hirt auf dem Felsen, Opus 129 — Franz Shubert

Miss Atkinson
Harlow Hopkins, clarinet

Scott Joplin Portrait — arr. by Bill Holcombe

Mr. Turner
Rich Harrison, soprano saxophone
Darla Smith, alto saxophone
Mary Atkinson, tenor saxophone

TRANSLATIONS

Salve, salve, puellele (Welcome, welcome, little boy) *Giacomo Carissimi*

Welcome, welcome, little boy, awaken to life.
Welcome, little child, he who dwelt in heaven,
Provided with the clothes of a servant,
Provided with the house of a slave. Truly...

Welcome, my lord, king without end.
Welcome, my lord, he of the immaculate conception.
Welcome, my lord, born of a virgin, in a humble stable. Truly...

Descending as a flower from the seed of kings,
Bursting forth as a sprout from the tree of David,
After lying dormant and hidden.

Appear, now to our sad eyes and complaining voices,
As first revealed to the ears of shepherds by song. Truly...

The baby, heir of heaven, was born lying in a manger, wet with dew,
The son of God, housed in a stable made for animals
And then wrapped in swaddling clothes.

You enter a world of heat and cold and hunger,
Born of poor mortal flesh,
It is your destiny to be the savior
And bear the groans of pain of our many sins.

You bring beauty to the land, you bring precious truth,
You are the eternal lily of the valley,
You are the sign that we will dwell on a pleasant hill
For a beautiful and serene time.

Holy mother as you hold the special gift sent by God the Father,
His face shines with noble glory,
And you see his rosy mouth, and his shining eyes.

Le Charme (The Charm) *Ernest Chausson*

When your smile surprised me; I was deeply thrilled,
And I no longer recognized what curbed my spirit.

When your glance fell on me, my soul melted,
But whatever this excitement was, I didn't know how to respond to it.

Everything that has conquered me forever, is found out by grief:
For I didn't know that I was in love with you,
Until I saw your first tear fall.

Premiére Danse (The First Dance) *Jules Massenet*

In a way familiar to everyone,
Marking the rhythm, the girl is dancing.
She advances, leaping with grace,
And this new game doesn't seem to embarrass her at all.
Her feet twinkle on the bright floor
And with coquettish fingers she raises her dress.
Five years old! And she's taken no lessons!
She is a cunning little dame!
And she has all the airs of a fine lady.
How she preens with pride, how her pose compels you,
And already, she tells you things from the corners of her eyes.

She tells you: "Look at me, turn and smile;
I am so charming, believe me!
I like it when people admire me!
I like it when people remark about my fair skin;
When they note my forehead, devoid of any sorrow or care;
My hair shimmers like fire.
I love it when people admire my personality!"

And this little thing, this mite,
Wants, at heart, each new man to think she is sweet!
Oh, little girl! Oh, woman!

L'Invitation au voyage (Invitation to the voyage) *Henri Duparc*

My child, my sister,
Think how sweet it would be
To go down there, to live together,
To love free from care
To love and to die in the land that resembles you!
The moist suns of these misty skies,
To my mind, have the charm, so mysterious,
Of your treacherous eyes, sparkling though their tears,
There, everything is order and beauty, luxury, calm, and pleasure!

See on these canals the sleeping boats
That capriciously like to roam;
Tis to satisfy your slightest wish
They have come from the ends of the world.
The setting suns again clothe the fields,
The canals, the whole town, with hyacinth and gold;
The world falls asleep in a warm light!
There everything is order and beauty, luxury, calm, and pleasure!

Der Hirt auf dem Felsen (Shepherd on the Rock) *Franz Schubert*

When I stand on the highest cliff,
Look down into the deep valley, and sing, and sing;
The distant echo vibrates upwards from the deep, dark valley,
The echo of the ravine.

The farther my voice penetrates, the clearer it resonates from below.
My darling lives so far from me, that I am longing to see her again.
I am consumed with deep sorrow, joy has passed me by.
Here below, hope returns to me, I am so lonely here.
So yearningly my song rings through the forest,
So yearningly it rings through the night,
That the heart turns toward heaven with amazing power.

The spring wants to come, the spring, my joy,
Now I am preparing to travel.

This recital is being presented in partial fulfillment of the requirements for the Bachelor of Arts degree with a concentration in Music Education.

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

Coming Events

Nov.	1 Mon 7:30 p.m.	Faculty Recital Eric Larson, oboe		Kresge
	9 Tue 7:30 p.m.	Artist-Lecture Dr. Thomas Liley, saxophone		Kresge
	11 Thu	Guest-Recital Boh Holm, Doctoral Student of Kenneth Drake University of Illinois, Champaign-Urbana		Kresge
	12-14	Concert Band Tour Dr. Harlow Hopkins, Conductor		
		12	West Side Church of the Nazarene Champaign, Illinois	
		13	First Church of the Nazarene Decatur, Illinois	
		14	First Church of the Nazarene Bloomington, Illinois a.m.	
		14	First Church of the Nazarene Kankakee, Illinois p.m.	
	16 Tue 7:30 p.m.	Canterbury Trio		Kresge
	22 Mon	Senior Recital Jodi Goble, piano		Kresge

Olivet Nazarene University
Department of Music

presents

Erik H. Larson, oboe
Shirley Trissell, piano

Sinfonias from Cantatas (BWV) 156,12 and 21 — Johann Sebastian Bach

Concerto for Oboe — Richard Strauss
- Allegro moderato
- Andante
- Vivace

INTERMISSION

Sonata for Oboe and Piano — Francis Poulenc
- Élégie
- Scherzo
- Déploration

Gran Concerto for Oboe and Piano on themes of Verdi's "I Vespri Siciliani" — Antonino Pasculli

Erik Larson was born in Lawrence, Kansas in 1968 and lived in Colorado Springs, Colorado until graduation from high school. He started playing oboe in the eighth grade after having begun as a clarinet player. Mr. Larson received the Bachelor of Music degree from Boston University in 1990, graduating Cum Laude and receiving the School for the Arts Woodwind Departmental Honors. While at Boston University, Mr. Larson studied four years with Ralph Gomberg, former principal oboist for the Boston Symphony. In 1991, he received a Master of Music from Northwestern University and the Certificate of Performance in 1992. While at Northwestern, Mr. Larson studied with Ray Still, former principal oboist of the Chicago Symphony. Mr. Larson has performed with the Hingham, Massachusetts Chamber Orchestra, ALEA III Contemporary Music Ensemble, the South Bend Symphony, and the Chicago Classical Symphony. He has appeared as a soloist performing Mozart Oboe Concerto with the Olivet University Orchestra and the Cimmarosa Oboe Concerto with the Hingham Chamber Orchestra. Mr. Larson is the oboe instructor at Olivet Nazarene University and a member of the Pi Kappa Lambda honorary music society.

Your cooperation in not tape recording or taking pictures is gratefully acknowledged.

Monday
November 1, 1993
7:30 p.m.
Kresge Auditorium
Larsen Fine Arts Center

Homecoming Chapel 1993

Organ Prelude — Dr. Timothy Nelson

Choral Introit — "Canticle of the Almighty" arr. by Ovid Young

Orpheus Choir & University Singers
Dr. George Dunbar, Director

Welcome — Dr. Ted R. Lee
Vice President for Development

Choirs — "Holy, Holy, Holy" by Franz Schubert

Prof. John Reiniche, Director

Congregation — "Holy, Holy, Holy"

Directed by Dr. Harlow Hopkins

Holy, holy, holy! Lord God Almighty!
Early in the morning our song shall rise to Thee;
Holy, holy, holy! merciful and mighty!
God in three Persons, blessed Trinity!

Holy, holy, holy! all the saints adore Thee,
Casting down their golden crowns around the glassy sea;
Cherubim and seraphim falling down before Thee,
Which wert and art and evermore shalt be.

Holy, holy, holy! though the darkness hide Thee,
Though the eye of sinful man Thy glory may not see;
Only Thou are holy -- there is none beside Thee,
Perfect in pow'r, in love and purity.

Holy, holy, holy! Lord God Almighty!
All Thy works shall praise Thy name in earth and sky and sea;
Holy, holy, holy! merciful and mighty!
God in three Persons, blessed Trinity!

Instrumental Music — Benji, Mark and Jonathan Burchfield

Presentation of Special Guests	Dr. John C. Bowling President, Olivet Nazarene University
Presentation of "O" Award	Dr. Mary Margaret Reed President, ONU Alumni Association
Churchmen Quartet	Doug Bias, Mark Murphy, Charles Dautermann, Dale DaFoe, Don Reddick, and Jim Yates
Chapel Address	Dr. Dale Galloway, '60 Pastor, New Hope Community Church Portland, Oregon
Alma Mater by Byron Carmony, '39	Directed by Dr. Harlow Hopkins

To Alma Mater Olivet, we lift our voice in praise;
For noble standards which we'll hold 'til ending of our days.
The time we've spent within these halls will ne'er forgotten be
For here we learned to know of Truth, and Truth will make us free.
My Olivet, our Olivet, though life may lead us far apart,
I'll still revere you in my heart.
My Olivet, our Olivet, I love the Christ you gave first part,
and you old Olivet.

Benediction

Immediately following Homecoming Chapel, please join us on the front lawn of Goodwin Hall, directly across from Burke Administration Building, for a brief ceremony to inaugurate this facility as the future home of the ONU Alumni Center.

Welcome to

An Afternoon at the Pops

Conducted by Dr. Harlow Hopkins

We want you to enjoy the music, as well as the box lunches we'll be serving in a few minutes. During the program, please keep the conversation around your table to a minimum. Thanks for coming and for your cooperation. And now, sit back and enjoy the concert!

Program

The Comedians, Dmitri Kabalevsky

Prologue
Gallop

Oliver! Lionel Bart

Oliver
Where is Love?
I'd Do Anything
As Long as He Needs Me
Consider Yourself

Singin' in the Rain, Arthur Freed and Nacio Herb Brown
Arranged by Marty Gold
Choral Score by Tony Bellomy

Six Soggy Gents

Selections from ***Les Miserables***
Music by Claude-Michel Schonbert
Original Text by Alain Boublil and Jean-Marc Natel
Arranged by Bob Lowden

At the End of the Day
I Dreamed a Dream
Master of the House
On My Own
Do You Hear the People Sing?

The Typewriter Song, Leroy Anderson
Dr. John Bowling, Typewriter Soloist

Duke Ellington (A Medley for Orchestra), Arranged by Calvin Custer

Don't Get Around Much Anymore
Do Nothin' 'Til You Hear From Me
Sophisticated Lady
It Don't Mean a Thing (If It Ain't Got That Swing)

Puttin' on the Ritz
Words and Music by Irving Berlin
Arranged by Kirby Shaw
Orchestrated by Don Reddick

Six Elegant Gents

Chorus Members

Soprano
Karen Daugherty
Beth Hatcher
Judy Whitis

Alto
Sheryl Harris Benoit
Bonnie Brewer
Judy Coomer

Tenor
Matthew Barwegan
Russell Lovett
David Welch

Bass
Paul Dillinger
Faron Niles

Six Gents

Tony Bellomy
Matt McBurnie
Jeremy Sipes

Burt Young
Kevin Brown
Greg Bruner

The Alumni Association and Homecoming Commission would like to express a heartfelt word of appreciation to the following individuals:

Rod Bushey - narrator

Tony Bellomy - choral arranger for *Singin' in the Rain*

Don Reddick - orchestrator for *Puttin' on the Ritz*

Loan of formal wear: Harlow Hopkins, James Stevenson, Christopher Miller, Scott Degitz, Gerald Anderson, and Joe Noble

Script - Harriet Hopkins

Costume Company - Josie O'Kain's, Joliet, Illinois

ONU Sweatshirts - Olivet Bookstore

Recruitment and Organization - *Singin' in the Rain* and *Puttin' on the Ritz* - Ruthmarie Eimer

Olivet Nazarene University
Department of Music

presents

Homecoming Concert

The Love of God	F. M. Lehman arr. Camp Kirkland
Amazing Love	Graham Kendrick arr. Randy Smith
God is Faithful	Dan Burgess
I Will Serve the Lord	Jon Mohr and Randall Dennis arr. Bill Wolaver

University Singers
Prof. John Reiniche, Conductor
Kelly Johnson, piano

Hymn Variants (based on "In Dulci Jubilo") Proclamation Adoration Exultation	Alfred Reed
Fantasy-Variations on "O God Our Help in Ages Past"	Ovid Young

Concert Band
Dr. Harlow Hopkins, Conductor

Cry Out and Shout	Knut Nystedt
O Mary, Don't You Weep	arr. Albert McNeil
Now, Shout!	Gerald Kemner
Oh Happy Day	arr. Mark Hayes
Peace Shall Come	arr. Ovid Young
My Eternal King	Jane M. Marshall

Orpheus Choir
Dr. D. George Dunbar, Conductor
Rachel Walters, piano

Coming Events in November

9 Tue 7:30 p.m.	Artist-Lecture Dr. Thomas Liley, saxophone		Kresge
11 Thu 7:30 p.m.	Guest-Recital Bob Holm, Doctoral Student of Kenneth Drake University of Illinois, Champaign-Urbana		Kresge
12-14	Concert Band Tour Dr. Harlow Hopkins, Conductor		
	12	West Side Church of the Nazarene Champaign, Illinois	
	13	First Church of the Nazarene Decatur, Illinois	
	14	First Church of the Nazarene Bloomington, Illinois a.m.	
	14	First Church of the Nazarene Kankakee, Illinois p.m.	

Saturday, November 6, 1993
5:30 p.m.
Kresge Auditorium

Olivet Nazarene University
Department of Music
presents

THOMAS LILEY, saxophone
SUE MALMBERG, piano

Sperai vicino il lido, K. 368 (1781) — Wolfgang Amadeus Mozart (1756-1791)

Aria (1936) — Eugene Bozza (b. 1905)

Rapsodie (1903) — Claude Debussy (1862-1918)
Arranged for saxophone and piano by Eugene Rousseau

Air and Scherzo (1961) — Henry Cowell (1897-1965)

INTERMISSION

Sonata, op. 19 (1939) — Paul Creston (1906-1985)

I. With vigor
II. With tranquility
III. With gaiety

Medley from *Porgy and Bess* (1935) — George Gershwin (1898-1937)

Thomas Liley is a Yamaha Performing Artist

7:30 p.m.
Tuesday, November 9, 1993
Olivet Nazarene University
Kankakee, Illinois

Olivet Nazarene University
Department of Music

presents

in

Recital
Robert Holm, piano

Chromatic Fantasy and Fugue — J. S. Bach (1685-1750)

Sonata in C Major, Hob. XVI:50 — F. Joseph Haydn (1732-1809)
Allegro
Adagio
Allegro molto

Intermission

Sonata in B-flat minor, Op. 35 — Frederic Chopin (1810-1849)
Grave-Doppio movimento
Scherzo
Marche Funèbre: Lento
Finale: Presto

Sonata No. 7 in B-flat Major, Op. 83 — Serge Prokofiev (1891-1953)
Allegro inquieto
Andante caloroso
Precipitato

Robert Holm received a Bachelor of Arts degree in Music Performance from Point Loma Nazarene College in San Diego, California in 1990. While at Point Loma he studied with Willowmay Beresford. Since 1990 he has been a student at the University of Illinois working towards his Doctorate of Musical Arts degree. Robert is currently studying with Kenneth Drake and serves as a teaching assistant for the University. He was honored in 1988 to be selected to play at the half time of the Super Bowl.

Coming Events

Nov.	16	Tue 7:30 p.m.	Canterbury Trio	Kresge
	22	Mon 7:30 p.m.	Senior Recital Jodi Goble, piano	Kresge
Dec.	3	Fri 11:30 a.m.	Student Recital	Kresge
	4	Sat 7:30 p.m.	MESSIAH Joe M. Noble, Conductor	College Church
	5	Sun 6:00 p.m..	MESSIAH Joe M. Noble, Conductor	College Church
	6	Mon 7:30 p.m.	Senior Recital Jodi Goble, violin	Kresge
	7	Tue 7:30 p.m.	Senior Recital Richard Harrison, saxophone	Kresge
	9	Thu 7:30 p.m.	Student Recital	Kresge

7:30 P.M.
Thursday, November 11, 1993
Kresge Auditorium

Olivet Concert Band

1993-94
Tour

Conductor
Harlow Hopkins
Instruments of Praise

Olivet Nazarene University
Kankakee, Illinois

PROGRAM

INVOCATION — The Pastor

Emperata Overture — Claude T. Smith

Fantasy on a Colonial Air (Chester) — William Billings/James Curnow

William Billings (1746-1800) is considered to be the first American composer. He was a tanner by trade, an uneducated man, but ardently loved choral singing. His compositions were mostly hymn-tunes of a primitive nature, the first being published in "The New England Psalm Singer or American Chorister" (Boston, 1770). During the American Revolution many of his songs were of a Patriotic nature. Fantasy on a Colonial Air is based on William Billings' best known hymn-tune, Chester. It contains several short variations based on motivic material taken from Billings' original tune. This work was premiered in Chicago, Illinois, on December 15, 1989 with the composer, James Curnow, conducting.

Festival of American Spirituals — Arranged by Jerry Nowak

Little David, Play on Your Harp
Sometimes I Feel Like a Motherless Child
Ezekiel Saw the Wheel
Were You There?
Joshua
Nobody Knows the Trouble I've Seen
Ev'ry Time I Feel the Spirit

GREETINGS FROM OLIVET — Naomi Ashley

Hymn Variants — Alfred Reed

Proclamation
Adoration
Exultation

The great German chorale melody which has come down to us with its Latin title, "In Dulci Jubilo", ("Now Let Us Sing With Joy") is at least 450 years old. It has become a staple

of the Christmas season in countries throughout the world. "Proclamation" represents the proclaiming of the good news of the birth of Christ. "Adoration" depicts the hushed, breathless contemplation of the child newly born in the manger. "Exultation" attempts to portray the rejoicing of the shepherds and angels singing their praise of God and the glory of the event that was to change the world, ending with the restatement of the original melody in all the power and majesty of the full ensemble.

Fantasy-Variations on "O God Our Help in Ages Past" Ovid Young

"Fantasy-Variations" was premiered in the Indianapolis, Indiana, Hoosier Dome on July 26, 1993, at the Twenty-Third International General Assembly of the Church of the Nazarene. It was commissioned by Eastern, Mid-America and Point Loma Nazarene Colleges, Southern and Olivet Nazarene Universities. The Band was made up of personnel from nearly all of the Nazarene colleges and universities. Dr. Hopkins conducted.

TESTIMONIES

Trumpet Duet Eric S. Johnson & Dan Read
Sonya Yates, Piano

On A Hymnsong of Philip Bliss David R. Holsinger

"It is Well with My Soul" was arranged for band by Mr. Holsinger in 1989. It is a simple, but effective setting of this well-known and loved hymn.

OFFERTORY--There is a Fountain Arranged by Dana Everson
Darla Smith, Alto Saxophone
Beth Smith, Piano

Radetzky March Johann Strauss
Adapted and Arranged by Alfred Reed

BENEDICTION

PERSONNEL

FLUTE
Kara Brown*-Rochester, IN
Alicia Butler-Argenta, IN
Mary Ann Cheney-Howell, MI
Cheri Cochran-Bonfield, IL
Tawni Grable-Bourbonnais, IL
Michelle Lafevor-Avila, IN
Heidi Lane-Somerset, KY
Donna Pierson-Urbana, IL

OBOE
Bliss Johnston-Huntington, IN
Beth Smith*-Deckerville, MI

BASSOON
Bryan Burris-Roanoke, IL
Marie Allis-Howell, MI

CLARINET
Julie Bisgeier-Flushing, MI
Katy Chadwick-Middlefield, OH
Trisha Garrison-Mt. Ayr, IN
Lynn Schmidt-Marine City, MI
Kyle Smith-Oak Harbor, WA
Kevin Steely*-Howell, MI
Kris Strehlow-Madison, WI
Jeanette Wells-Smithfield, IL

BASS CLARINET
Michell Hecathorn-Woosung, IL

CONTRABASS CLARINET
Jennifer Richmond-Manteno, IL

ALTO SAXOPHONE
Darla Smith*-Deckerville, MI
Jean Teeter-Los Lunas, NM

TENOR SAXOPHONE
Brian Arnold-Cadillac, MI
Tina Roberts-Ft. Lauderdale, FL

BARITONE SAXOPHONE
Tom Herndon-Hoopeston, IL

TRUMPET
Aaron Green-New Castle, IN
Danny Hines-Mt. Porai, FL
Eric S. Johnson*-Galesburg, IL
Christy McFarland-Louisville, KY
Dan Meyer-Ft. Wayne, IN
Dan Read-Olathe, KS
Gregory Tolley-Brownsburg, IN

HORN
Ben Brajcki-Portage, IN
Michael Dean-Bourbonnais, IL
Mary Dillinger-Bourbonnais, IL
Todd McClellan*-Olathe, KS
Chad Steinacker-Bourbonnais, IL
Julie Steinacker-Bourbonnais, IL

TROMBONE
Naomi Ashley-Moville, IA
Ken Bushey-Florissant, MO
Jeff Haynes*-Fountain City, IN

EUPHONIUM
Shannon Hicks-Casey, IL
Jonathan Johnson-New Castle, IN
Kellie Johnson*-Ottawa, IL
Russell Nelson-Marion, IN

TUBA
David Bowden*-Morris, IL
Chad Sears-Connersville, IN

STRING BASS
Andrea Peterson-Surrey, B.C., Canada

PERCUSSION
Jeff Burke-Janeville, WI
Tiffani Fisher-Petersburg, IN
Brian Greenlee-Dayton, OH
Patrick Lake*-Tucker, GA
Sonya Yates-Casey, IL

* denotes section leader

ITINERARY

November 12	Champaign West Side, Champaign, IL.
November 13	First Church, Decatur, IL.
November 14	First Church, Bloomington, IL. A.M.
November 14	First Church, Kankakee, IL. P.M.

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

presents

CANTERBURY TRIO

GERALD ANDERSON, PIANO
HARLOW HOPKINS, CLARINET
CHRISTOPHER MILLER, VIOLIN

Kresge Auditorium
November 16, 1993
7:30 PM

PROGRAM

Invocation

Selections from West Side Story — Leonard Bernstein

Arranged by W.J. Duthoit and Christopher Miller

Mr. Anderson, Mr. Hopkins and Mr. Miller

An enduring, well loved and timely musical despite being written in 1957, West Side Story contrasts the yearning of the human spirit for love and creativity with man's more basic drives toward hate and violence. The score of West Side Story has a clear Latin-American style and it is this rhythmic, jazzy quality that probably contributes most to the piece's popularity. The songs heard in this arrangement are: "I Feel Pretty", "Maria", "Something's Coming", "Tonight", "One Hand, One Heart", "Cool", and "America".

Sonata for Clarinet and Piano — Leonard Bernstein

Mr. Hopkins and Mr. Anderson

Leonard Bernstein was born August 25, 1918 at Lawrence, Massachusetts. Living in Boston, he received his education at the Boston Latin School and Harvard University where he was graduated in 1939. It was at Harvard that he began an intensified study of music under the guidance of Walter Piston and E. Burlinghome Hill. He studied piano under Gebhard. Following his graduation from Harvard, Mr. Bernstein entered the Curtis Institute in Philadelphia where he studied conducting under Fritz Reiner and piano under

Mme. Vengerova. During the intervening summers, he studied conducting with Koussevitzky at the Berkshire Music Center. He graduated from Curtis in 1941 and the following year was spent in Boston teaching and assisting Koussevitzky. In 1942 he became Koussevitzky's assistant at Tanglewood.

In spite of his meteoric rise as pianist and conductor, Bernstein found time to compose. His musical, West Side Story, is perhaps his best-known work, but he left us many others as well. The Sonata you will hear this evening was published in 1943. It is unusual in that it is cast in two movements, but those who are familiar with this composer's music will recognize it as vintage Bernstein with its wide leaps and angular melodies, along with the emphasis on accented rhythms and irregular meter--5/8 sections in the second movement.

Three Preludes — George Gershwin

Transcribed by Jascha Heifetz

Mr. Miller and Mr. Anderson

The three Preludes written for piano solo by George Gershwin were dedicated to "Leo and Frankie". History does not record who Leo and Frankie were, but the music of George Gershwin has become in many cases linked with the term "American Music" and is found on many 4th of July programs. Jascha Heifetz was an able pianist as well as possibly being one of the two greatest violinists in all of history, and he exploits the capabilities of both violin and piano brilliantly in this arrangement.

Especially well known of these three pieces is the second prelude which evokes the image of sitting on a fire escape on some hot, sultry, city night.

Rhapsody in Blue — George Gershwin

Arranged by Gerald Anderson

Mr. Anderson, Mr. Hopkins and Mr. Miller

In 1923, pianist Paul Whitman commissioned his friend George Gershwin to compose a new piece of "symphonic jazz" for a concert at Aeolian Hall on Lincoln's Birthday, 1924. Apparently, Gershwin forgot about the commission until he read in the New York Herald-Tribune in early 1924 that he, Gershwin, was producing a new symphony for this gala concert. Then, in just three weeks, Gershwin wrote the Rhapsody in Blue. cast for piano and jazz band.

The work proved so popular that it was orchestrated by Ferde Grofé, and has become part of the standard orchestral literature. A piano solo version was also produced, based on the original. It is from the solo version that the setting for violin, clarinet, and piano which will be heard in tonight's performance was developed.

Donald Grout describes the Rhapsody as "an attempt to combine the languages of jazz and Lisztian Romanticism." Indeed, it was this work that brought the typically American sounds of Tin Pan Alley into the concert hall. Structurally, the piece moves freely from one idea to the next, combining sections of florid passagework, driving rhythms, and an unforgettable lyrical theme.

University Singers

1993-94
Tour

Conductor
John Reiniche
He IS The Amen

Olivet Nazarene University
Kankakee, Illinois

PROGRAM REPERTOIRE

Almighty God ..... Greg Nelson and Phill McHugh
Amazing Love ..... Graham Kendrick
arr. Randy Smith
Dwelling in Beulah Land ..... Austin Miles
Embrace the Cross ..... John Elliot
God is Faithful ..... Dan Burgess
Hallelujia, Praise the Lamb ..... Gary McSpadden
Dawn Thomas and Pam Thum
I Will Serve the Lord ..... Jon Mohr and Randall Dennis
arr. Bill Wolaver
Jesus, the One and Only ..... Babbie Mason
Lift High the Lord Our Banner ..... Macon Delava
The Love of God ..... F. M. Lehman
arr. Camp Kirkland
These Are They ..... William Gaither
arr. Steve Potts

The 52 men and women in the group represent the full range of academic majors and interests at the university. University Singers will present a worship experience of choral music designed for the church of the 90's. University Singers seek to continually lift up the name of Jesus Christ and exhibit His work in the personal lives of each member of the ensemble.

Conductor John Reiniche teaches voice and produces the Music Drama performance each spring in addition to directing University Singers. He holds both a Bachelor of Science and Master of Music degrees in voice from Ball State University and has continued graduate work at Indiana University, Bloomington. He and his wife, Debbie, have one child, Heather, and live in Momence, Illinois.

University Singers Activities

Messiah Dec. 4,5
Variety Show Feb. 3-4
Spring Mission Project March 4-13
Tour March 18-20
Tour April 15-17

1993-94 University Singers

Soprano I
Elaine Andrews
Jamie Britton
Kimberly Cable
Rebecca Keith
Janette McKinley
Beth Phelps
Roxanne Yocum (Alt)

Soprano II
Lori Bennett
Lori Bible
Trina Fryman
Traci Hall
Tiffany Hardy
Michelle Milburn
Pam Myers
Jolyne Strait

Alto I
Jennifer Crowder
Julie Duerksen
Barb Garner (alt)
Carla Lange
Pamela Montney
Susan Palmer
Joy Stratford (alt)
Allyson Thomas

Alto II
Shelby Childress
Elizabeth Heinold
Jill Kirk
Kathi Owens

Tenor I
Brian Greenlee
Matthew Huston
Patrick Lake
David Ludwig
Tim Stawser
Keith M. Werda II

Tenor II
Jason Bullock
Jason Marchand
Damon Price
Michael Sperry
Stephen Swan

Baritone
Merari Yisrael (alt)
Andy Dayton
Bill Gue
Thomas Herndon
Tim Lewis
Richard Schmidt

Bass
Jeff Crowder
Corey Mettler
Daniel Montney
Mark Taylor

Accompanists
Kelly Johnson
Alison Kaiser

John C. Bowling

President
Olivet Nazarene University

Prior to accepting his current position as president of Olivet Nazarene University in August of 1991, Dr. Bowling served as the senior pastor of the College Church of the Nazarene, Bourbonnais, for eight years. He has also been a member of the faculty at Nazarene Bible College in Colorado Springs, Colorado, and ONU, as well as an inter-term professor at Nazarene Theological Seminary.

Dr. Bowling holds a bachelor of arts degree in religion, as well as a master of arts degree in theology, from Olivet. He has also earned the master of religious education and doctor of education degrees from Southwestern Baptist Theological Seminary in Fort Worth, Texas, and a doctor of ministry degree from Southern Methodist University in Dallas, Texas. He has done post-doctoral work at Harvard Divinity School.

He is an active speaker and serves on a variety of community and district boards. His writings have appeared in several publications.

Olivet Nazarene University is located in Bourbonnais, Illinois, an hour south of Chicago's loop. ONU is a liberal arts university with a total enrollment of 2,194 from a four-state educational zone (Illinois, Michigan, Indiana and Wisconsin) and around the nation and the world. These students represent more than 30 denominations. ONU offers academic programs in 62 majors, minors and fields of study, as well as a dynamic graduate and adult studies program tailored to meet the needs of the non-traditional student.

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

presents

Senior Recital

Jodi Suzanne Goble, piano

Fantasia No. 4 in c minor, K. 475 — **Wolfgang A. Mozart**

- Adagio
- Allegro
- Andantino
- Piu Allegro
- Adagio

English Suite No. 3 in g minor — **Johann S. Bach**

- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I
- Gavotte II
- Gigue

INTERMISSION

Valses nobles et sentimentales — **Maurice Ravel**

Modéré-très franc
Assez lent (avec une expressione intense)
Modéré
Assez animé
Presque lent (dans un sentiment intime)
Vif
Moins vif
Epilógue--Lent

Ballade No. 1 in g minor, Op. 23 — **Frederic Chopin**

This recital is being presented in partial fulfillment of the requirements for the Bachelor of Arts degree with a concentration in Music Performance.

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

7:30 p.m
Monday
November 22, 1993
Kresge Auditorium
Larsen Fine Arts Center

Program Notes

Fantasia in c minor. K. 475-- W.A. Mozart

This Fantasia accompanies the c minor Sonata. K. 457, and is generally performed directly before it, with little or no pause between the two. The sonata and fantasia together are among Mozart's most daring and dramatic works for piano solo, rather romantically inclined and said to be the only sonata and fantasia written for Mozart to perform himself, rather than for teaching purposes. The Fantasia by itself is a fully developed, complete work; it contains five contrasting sections marked by rich harmony, adventurous modulations, and unsurpassed dramatic flair.

English Suite no. 3 in g minor-- J.S. Bach

The suite as we know it was perfected during the Baroque era, where it originated as a collection of court dances. Suite movements of the late Baroque are named for those same dances, but the music itself is meant only for listening, not dancing--much like the modern ballet suite. The English Suites are said to have been written for a patron in London; Bach further emphasizes British flavor in this particular suite by borrowing an English melody for the Prelude and treating it in a style comparable to that of English composer Henry Purcell.

Listeners unfamiliar with Baroque dance suites should be aware that in performance, Gavotte II follows Gavotte I without a pause, after which Gavotte I is repeated.

Valses nobles et sentimentales--Maurice Ravel

In its orchestral version, this work was retitled "Adélaïde ou la Language des Fleurs" and a ballet scenario was written by Ravel himself. Since the story of "Adélaïde" was created by Ravel to illustrate his own music, it is useful for the listener to be acquainted with the plot. The action takes place in the Paris salon of a courtesan named Adélaïde around 1820:

I. While the couples are waltzing or engaged in tender conversation, Adélaïde comes and goes. She is wearing a tuberose flower, the symbol of sensual pleasure.

II. Enter Lorédan, in a melancholy mood. He offers her a

buttercup, and the exchange of flowers that follows symbolizes Adélaïde's pretended affection and her suitor's love for her.

III. Adélaïde sees that Lorédan's love is sincere, but the daisy she gives him tells him that his love is not returned. He tries again, more successfully.

IV. They dance together affectionately, but are interrupted by the entrance of the Duke.

V. The Duke presents Adélaïde with a sunflower--symbol of empty riches--and a diamond necklace, which she puts on.

VI. Lorédan protests but is completely ignored.

VII. The Duke asks Adélaïde for the last dance, but she goes in search of Lorédan, overcoming his sullen reluctance and persuading him to waltz with her.

Epilogue--The guests retire. The Duke receives from Adélaïde a branch of acacia--symbol of Platonic love!--and departs angrily. Lorédan, still annoyed, refuses the poppy Adélaïde offers him as an apology and leaves, only to appear on her balcony with a pistol to his head. Adélaïde prevents his suicide by presenting him with a red rose and falling smilingly into his arms.

Ballade in g minor--Frederic Chopin

Chopin, well-known for his Polish nationalism, based all four Ballades on epics by Polish poet Adam Mickiewiecz, a writer whose works, like Chopin's, reflect patriotism and strong Slavic roots. The first Ballade is loosely linked to the poem Konrad Wallenrod, in which a hostage Lithuanian prince, raised a captive of Teutonic Crusaders, escapes to his homeland and engineers a successful revolt, sacrificing to the cause personal freedom, the woman he loves, and ultimately his life. The work was well received in Poland; Chopin's music in general became a national symbol during the Nazi invasion of 1943 because of its patriotism and revolutionary overtones. Today, Chopin is respected worldwide as a composer who captured the essence of emotion, passion, and heroicism in lyrical and powerful music. His Ballades stand as unsurpassed giants in the modern repertoire.

Olivet Nazarene University
Department of Music

presents

Student Recital

A Christmas Jazz Suite — **arr. Bill Holcombe**

Deck the Halls
Silent Night
Jingle Bells
God Rest Ye Merry Gentlemen
We Wish You a Merry Christmas

Alicia Butler, Mary Ann Cheney, Cheri Cochran,
Tawni Grable, Michelle Lafevor, Heidi Lane
Donna Pierson

Sento nel core — **Alessandro Scarlatti**

Curtis Besco, tenor
Tammy Spurlock, piano

Tu lo sai — **Giuseppe Torelli**

Shelly Simon, mezzo soprano
Joe Noble, piano

Romance — **Reinhold Glière**

Lyn McIntosh, piano

Voi lo sapete — **Pietro Mascagni**
from Cavalleria Rusticana
Melinda Watson, mezzo-soprano
Julie Hull, piano

He's Gone Away — **arr. Royal Stauton**
Lorissa Bennett, soprano
Joe Noble, piano

French Suite in G — **Johann S. Bach**
Gavotte
Bouree
Sonya Yates, piano

Caro mio ben — **Tommaso Giordani**
Greg Smith, baritone
Joe Noble, piano

Lasciatemi Morire — **Claudio Monteverdi**
Julia Roat, mezzo soprano
Joe Noble, piano

Duet for Two Clarinets — **Wolfgang A. Mozart**
Allegro — **arr. Wallace Tenney**
Julie Bisgeier
Kevin Steely

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

December 3, 1993
10:00 a.m.
Kresge Auditorium

Messiah

by
George
Frideric
Handel

Olivet Nazarene University
Department of Music

Fifty-Eighth Annual Performances

Joe M. Noble, Conductor
Alice Edwards, Harpsichord
Timothy Nelson, Organ

****

SOLOISTS

Saturday	
Sandra McPhail Whitaker	*Soprano*
Karen Culver	*Alto*
David Welch	*Tenor*
Bradley Garvin	*Bass*
Sunday	
Kay Welch	*Soprano*
Julia Boone	*Alto*
David Welch	*Tenor*
Troy Johnson	*Bass*

****

December 4, 1993 College Church of the Nazarene 7:30 p.m.

December 5, 1993 College Church of the Nazarene 6:00 p.m.

PROGRAM

Invocation	Dr. John C. Bowling (Saturday) *President, Olivet Nazarene University* Rev. Dan Boone (Sunday) *College Church of the Nazarene*

PART I

Overture	
Rec. (Tenor) Comfort ye my people	Isaiah 40:1-3
Air (Tenor) Ev'ry valley shall be exalted	Isaiah 40:4
Chorus And the Glory of the Lord	Isaiah 40:5
Rec. (Alto) Behold, a virgin shall conceive	Isaiah 7:14 Matthew 1:23
Air (Alto and Chorus) O Thou that tellest	Isaiah 40:9, 60:1
Rec. (Bass) For behold, darkness	Isaiah 9:2,3
Air (Bass) The people that walked in darkness	Isaiah 9:2
Chorus For unto us a child is born	Isaiah 9:6
Pastoral Symphony	Offertory
Rec. (Soprano) There were shepherds abiding	Luke 2:8
And lo, the angel of the Lord	Luke 2:9
And the angel said unto them	Luke 2:10,11
And suddenly there was	Luke 2:13
Chorus Glory to God	Luke 2:14
Air (Soprano) Rejoice greatly, O daughter of Zion (Saturday only)	Zechariah 9:9,10
Rec. (Alto) Then shall the eyes of the blind	Isaiah 35:5
Air (Alto) He shall feed his flock	Isaiah 40:11
Air (Soprano) Come unto Him	Matthew 11:28,29

PART II

Chorus Behold the Lamb of God	John 1: 29
Air (Alto) He was despised	Isaiah 53:3
Chorus Surely He hath borne our griefs	Isaiah 53:4,5
Chorus And with His stripes we are healed	Isaiah 53:5
Chorus All we like sheep	Isaiah 53:6
Rec. (Tenor) Thy rebuke hath broken his heart	Psalms 69:20
Air (Tenor) Behold, and see	Lamentations 1:12
Rec. (Tenor) He was cut off (Saturday only)	Isaiah 53:8
Air (Tenor) But Thou didst not leave (Saturday only)	Psalms 16:10
Chorus Lift up your heads, O ye gates	Psalms 24:7-10
Air (Soprano) How beautiful are the feet (Saturday only)	Romans 10:15
Air (Bass) Why do the nations (Saturday only)	Psalms 2:1,2
Rec. (Tenor) He that dwelleth in heaven	Psalms 2:4
Air (Tenor) Thou shall break them	Psalms 2:9
Chorus Hallelujah!	Revelation 19:6,11:5,19:16

PART III

Air (Soprano) I know that my redeemer liveth	Job 19:25,26
Chorus Since by man came death	I Corinthians 15:21,22
Rec. (Bass) Behold I tell you a mystery	I Corinthians 15:51,52
Air (Bass) The trumpet shall sound	I Corinthians 15:52-54
Chorus Worthy is the lamb that was slain...Amen	Revelation 5:12-13

HISTORY

Incredible as it may seem, this 1993-94 concert season marks the 252nd anniversary of Handel's Messiah. An astute entrepreneur as well as a gifted composer, George Frideric Handel (1685-1759) first achieved acclaim as an opera composer. Though trained in both Germany and Italy, Handel felt himself drawn to England in 1711. Odd as it may sound to us now, few at that time found it curious that this German-born composer could attain international fame by writing Italian operas for the English stage.

By the 1720's, however, changes in artistic tastes and social conditions in England threatened Handel's opera career, and in the 1730s he began to turn to oratoric composition. Unfortunately, public response to Handel's newly chosen field was discouraging, and by 1740 Handel considered returning to Germany. Instead, he was persuaded to consider a musical setting for Charles Jennens' Scriptural Collection, called Messiah. Handel began work on this new oratorio on August 22, 1741, and completed it with orchestration by September 14, 1741.

While Handel may have been divinely inspired to compose such a masterwork in only 24 days, it is possible he was also working under pressure of a deadline. An invitation from William Cavendish, Duke of Devonshire, soon brought Handel to Dublin. His newly completed oratorio, Messiah, became the sixth of six concerts performed there from late 1741 to April of 1742. All the Dublin performances quickly sold out, and demand for seating was so great that women were advised to come without their hoops and men without their swords in order to accommodate the anticipated crowd. None of the performers were paid--all proceeds went to charity. The three Dublin performances of Messiah allowed 142 debtors to be released from debtor's prison.

London concert-goers, who were used to a steady diet of Italian opera, were less appreciative and even a bit bewildered when they heard Messiah for the first time in March of 1743. Unlike the operas they were more familiar with, Messiah told no "story," contained too many choruses, and did not focus on the soloists. Some were uncomfortable with the use of Scripture for a theatrical presentation, as if this were somehow sacrilegious.

Not until May of 1750, when it was again performed for charity, did Messiah finally achieve the attention and appreciation it deserved. After hearing a performance of Messiah in 1758, John Wesley spoke for many when he acknowledged its power; "I doubt if that congregation was ever so serious at a sermon as they were during this performance." It would be difficult to name any other work of music which has enjoyed such continued success over such an uninterrupted stretch of time as Messiah. Like so many generations before us, through Handel's Messiah we discover the wonder of the greatest gift of all--"For unto us a child is born!"

(Program notes by Kathryn Van Fossan)

CONDUCTOR

Professor Joe M. Noble joined Olivet's faculty in 1976. Prior to that time he had taught in public schools and at the college level. 1974-1976 was spent on the faculty of Northwestern University, Evanston, Illinois. His degrees are from Luther College and the University of Iowa. He has completed all but the thesis for a doctorate in music at the University of Iowa. Professor Noble has conducted a number of times at public school festivals in Illinois, Indiana, and Iowa and continues to guest conduct frequently. In addition to conducting, Mr. Noble teaches class and private voice, music education, music literature, World Musics, and conducts Choral Union. He is choir director at the Wesley United Methodist Church in Bradley, Illinois.

SOLOISTS

Sandra McPhail Whitaker has performed everything from popular music to opera in virtually every medium from concert to radio and television. Her awards include the 1992 Ball State University Graduate Solo Competition Award, the 1992 Friedrich Schorr Memorial Prize semifinalist designation, a 1993 Sigma Alpha Iota Philanthropies National Vocal Competition Scholarship, two consecutive Graduate Stipend Awards in Voice, and a 1993-1994 Doctoral Assistantship Stipend Award. Mrs. Whitaker has performed with singers if international reputation including Robert Hale, Isola Jones, and Jonathan Welch and has toured internationally as guest artist for Rev. and Mrs. Loran W. Helm travelling to India's Taj Mahal, Notre Dame de Paris, Austria's Schonbrun Palace, the Spanish Alhambra, Morocco, Algeria, and the Holy Land. Her writing on vocal performance is scheduled to be published in the NATS Journal (National Association of Teacher of Singing) in 1994. She graduated from Olivet in 1974.

Karen McPhail Culver studied voice with Professor Gerald Greenlee while at Olivet. She was a student soloist in the 1974 Olivet presentation of Messiah. She has done solo and duet work both nationally and internationally. Mrs. Culver portrayed the role of Mother Abyss in "The Sound of Music" in Muskegon, Michigan and Scott Depot, West Virginia, and was a regular on "New Wine" Christian television in the 1970's. She resides in Mishawaka, Indiana, with her husband Joe and daughters Cathy and Laura.

David Welch graduated from Olivet in 1970 with a degree in Church Music and Music Education. Singing the tenor solos in Messiah is not a new experience for David since he performed them three times while a student at Olivet. Mr. Welch has held several minister of music positions and has taught in the public schools. Next January he will begin graduate work in vocal performance at Illinois State University where he will be an assistant vocal instructor in the Fall and will study with Dr. Alfonse Anderson, a veteran of operatic stages in Europe and the United States.

Bradley Garvin a native of River Forest, Illinois, a suburb of Chicago, Bradley Garvin received his Bachelor of Arts degree in Voice from Olivet Nazarene University in 1987. He was a student of Dr. George Dunbar and a member of Orpheus Choir for four years. Mr. Garvin sang numerous roles while at student at Indiana University and in 1989 received the Master of Arts in Voice from that institution. His professional credits to date include the roles of Basilio with the Opera Theater of St. Louis and Don Alfonso (Cosi fan Tutte) with the Indianapolis Opera and the Banff Center for the Arts, and oratorio performances in Handel's Messiah, Bach's B Minor Mass, Mozart's Requiem, and The Creation by Haydn. Last summer he made his New York City Opera debut as Colline in La Boheme, followed by Angelotti in Tosca. In September he signed a contract with the Metropolitan Opera Company, New York City, and will sing roles in Fidelio (his debut), Death in Venice, Otello and Tosca.

Kay Suzanne Welch is a Junior vocal performance major from Danville, Illinois. Tonight marks her first Olivet appearance as a Messiah soloist and is happy to have her father on stage and her mother in the audience. Miss Welch started singing at an early age and one of her first operatic perfomances was as a chorus member in LaBoheme at the University of Illinois when she was fourteen years old. Miss Welch is a member of Orpheus choir and is a student of Dr. George Dunbar.

Julia Auralei Boone is in her third year of college and is originally from Indianapolis, Indiana. She is a vocal performance major and is a student of Dr. George Dunbar. Miss Boone is a member of Orpheus Choir and is also one of its accompanists. Her vocal repertoire includes such works as "The Medium", "Meanwhile back at Cinderella's" and "The Magic Flute".

Troy Johnson is a Senior from Owosso, Michigan and is majoring in vocal performance and psychology. Tonight marks his second appearance as a Messiah soloist as a student at Olivet. He also appeared as one of the leads in the music department's production of The Gondoliers and is in his second year as Music Department assistant in music theory. Mr. Johnson is a member of Orpheus choir and the public relations group "Masterpiece." He is a student of Professor John Reiniche.

ORCHESTRA
Harlow Hopkins, Conductor

FLUTE
Kara Brown *
Mary Ann Cheney
Rebecca Miles

OBOE
Bliss Johnston
Beth Smith *

CLARINET
Mary Atkinson *
Julie Bisgeier

BASSOON
Bryan Burris*
Frances Smet-Mehrer

HORN
Ben Brajcki
Chad Steinacker
Julie Steinacker *

* denotes section leader

TRUMPET
Aaron Green
Christy McFarland *
Eric S. Johnson

TROMBONE
Jeff Haynes

TIMPANI
Tiffani Fisher

VIOLIN
Mary Blair
Carol Lisa Curry
Jodi Goble *
Jessica Horn
Patricia Horn
Lyn McIntosh
Julie Mercer
Dan Meyer
Anna Quanstrom
Aaron Smith
Melinda Watson

VIOLA
Christopher Miller *
Lolita Phelps
Matthew Barwegan

CELLO
Glenn Brown
Nicole DeWitt
Daniel Gasse *
Kim Tuntland

STRING BASS
Aaron Brown
Andrea Peterson *
Nancy McCain

UNIVERSITY SINGERS
John Reiniche, Conductor

Elaine Andrews
Lori Bennet
Lori Bible
Jami Britton
Jason Bullock
Kim Cable
Shelby Childress
Jeff Crowder
Jennifer Crowder
Andy Dayton
Julie Duerksen
Trina Fryman
Barb Garner
Brian Greenlee
Bill Gue
Traci Hall
Tiffany Hardy
Liz Heinold
Thomas Herndon
Matt Huston
Kelly Johnson
Alison Kaiser
Rebecca Keith
Jill Kirk
Patrick Lake
Carla Lange
Tim Lewis
Dave Ludwig
Jason Marchand
Janette McKinley
Corey Mettler
Michelle Milburn
Dan Monteney
Pam Monteney
Pam Myers
Kathi Owens
Susan Palmer
Beth Phelps
Damon Price
Richard Schmidt
Michael Sperry
Jolyn Strait
Joy Stratford
Tim Stawser
Stephen Swan
Mark Taylor
Allyson Thomas
Keith Werda II
Merari Yisrael
Roxanne Yocum

ORPHEUS CHOIR
George Dunbar, Conductor

Mary Atkinson
Eric Baker
Greg Baker
Allison Barriger
Andrew Barriger
Nicole Beathard
John Beegle
Lorissa Bennett
Curtis Besco
Amy Bittenbender
Kim Bittenbender
Julia Boone
Joel Close
Robert Cook
Sarah Criswell
Robin Crouse
Dan Dillinger
Tara Doenges
Wayne Ellis
Brad Foster
Lisa Garvin
Tawni Grable
Brian Hancock
Kellie Hannah
Randy Henricks
Jennifer Hewitt
Danny Hines
Mark Hodge
Billy Huddleston
Julie Hull
Jill Johnson
Troy Johnson
Bliss Johnston
Lori Jo Keefauver
Shannon Kirby
Daryl Kreml
Tim Kruse
Brian Lee
Matt McBurnie
Kari Newsham
Jennifer Pate
Larry Phillips
Anna Quanstrom
Shalom Renner
Julia Roat
Erika Schrock
Mandi Shinn
Jeremy Sipes
Kathy Sipes
Aaron Smith
Cindy Smith
Damon Spurgeon
Chad Steinacker
Kelly Thor
Rachelle Turner
Beth Twist
Rachel Walters
Melinda Watson
Kay Welch
Christal Whitman
Bryan Winkelman
Darren York
Erik Young

CHORAL UNION
Joe M. Noble, Conductor

Eric Baker
Gregory Baker
Andrew Barriger
Allison Barriger
John Beegle
Lorissa Bennett
Tricia Berbaum
Curtis Besco
Kimberly Bittenbender
Julia Boone
Jason Bullock
Alicia Butler
Tamara Carlton
Nancy Clark
Robin Crouse
Jeffery Crowder
Pam Dahlman
Amy Daugherty
Steven Dunning
Wayne Ellis
Tiffani Fisher
Trisha Garrison
Brian Hancock
Kellie Hannah
Richard Harrison
Wade Harshman
Elizabeth Heinold
Thomas Herndon
Jennifer Hewitt
Danny Hines
Susan Holden
Troy Johnson
Kelly Johnson
Jillian Johnson
Melissa Johnston
Alison Kaiser
Lori Jo Keefauver
Shannon Kirby
Sarah Kochevar
Patrick Lake
Tonda Leipold
David Ludwig
Matt McBurnie
Wendy McClure
Corey Mettler
Sarah Monroe
Russell Nelson
Susan Palmer
Todd Perkins
Lawrence Phillips
Donna Pierson
Damon Price
Julia Roat
Bradley Robbins
Amy Saltow
Amanda Shinn
Shelly Simon
Jeremy Sipes
Cindy Smith
Beth Smith
Darla Smith
Lisa Terch
Rachelle Turner
Beth Twist
Rachel Walters
Kay Welch
Keith Werda
Christal Whitman
Sonya Yates

Olivet Nazarene University
Department of Music

presents

Senior Recital

Jodi Suzanne Goble, violin

Dr. Gerald Anderson, piano

Assisted by

Mary Atkinson, mezzo-soprano

Matthew Barwegan, viola

Julie Mercer, violin

Christopher Miller, viola

Sonata No. 4 in D Major — **George F. Handel**

Adagio

Allegro

Larghetto

Allegro

Concerto in e minor, Op. 64 . — **F. Mendelssohn-Bartholdy**

Allegro, molto appassionate

INTERMISSION

Es sang vor langen Jahren — **Arvo Pärt**

Mary Atkinson, mezzo-soprano

Christopher Miller, viola

Terzetto in C Major, Op. 74 **Antonin Dvorák**

Introduzione-Allegro ma non troppo
Larghetto
Scherzo-Vivace
Tema con Variazione

Julie Mercer, violin
Matthew Barwegan, viola

This recital is being presented in partial fulfillment of the requirements for the Bachelor of Science degree with a concentration in Music Performance.

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

7:30 p.m.
Monday
December 6, 1993
Kresge Auditorium
Larsen Fine Arts Center

Olivet Nazarene University
Department of Music

presents

in

Senior Recital

Richard Harrison, saxophone

Sonya Yates, piano

Assisted by

Kay Welch, soprano

Rachel Walters, piano

Tony Bellomy, piano

7:30 p.m.

Tuesday

December 7, 1993

Kresge Auditorium

Larsen Fine Arts Center

Scaramouche — Darius Milhaud

Vif
Modere
Brazileira

Mr. Harrison

With verdure clad the fields appear — Franz Joseph Haydn
from The Creation

Ah! Je ris de me voir — Charles Gounod
from Faust

Miss Welch

Sicilienne and Allegro — Johann Sebastian Bach

The Old Castle — Modest Mussorgsky
from Pictures at an Exhibition

Intermezzo — Enrique Granados
from Goyescas

Mr. Harrison

Fantaisie-Impromptu — Frederic Chopin
in c sharp minor, Op. 66

Mr. Bellomy, piano

Concertino da Camera — Jacques Ibert
1st movement
2nd movement

Mr. Harrison

This recital is being presented in partial fulfillment of the requirements for the Bachelor of Arts degree with a concentration in Music Education.

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

Olivet Nazarene University
Department of Music

presents

Student Recital

Sonata — A. Giffels

1st movement

Kellie Johnson, euphonium
Kelly Johnson, piano

Obstination — H. de Fontenailles

Wayne Ellis, tenor
Julie Hull, piano

The Water Mill — Ralph Vaughan Williams

Julia Boone, contralto
Julie Hull, piano

Come Let's Be Merry — English Folk Song
arr. by H. Lane Wilson

Patrick Lake, tenor
Donna Pierson, piano

Se i miei sopriri — Francois Joseph Fëtis

Allison Barriger, mezzo soprano
Julie Hull, piano

Soaring — Robert Schumann

Melissa Johnston, piano

The K'e — Celius Dougherty

Cindy Smith, soprano
Julia Boone, piano

The Dove in the Apple Tree — Antonin Dvorak

Lisa Terch, soprano
Jennifer Hewitt, mezzo soprano
Donna Pierson, piano

Novelette No. 1 — Robert Schumann

Julie Hull, piano

Mein Herr Marquis — Johann Strauss
(Die Fledermaus)

Anna Quanstrom, soprano
Julie Hull, piano

Let Me Wander Not Unseen — G.F. Handel

Jennifer Pate, soprano
Julia Boone, piano

Duo Concertante No. 1 Op. 13 — W. Ferling
Rondo — ed. by Harry Gee

Darla Smith, soprano saxophone
Kevin Steely, soprano saxophone

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

7:30 p.m.
Thursday
December 9, 1993
Kresge Auditorium

University Orchestra

1994
Tour

Conductor
Harlow Hopkins

Olivet Nazarene University
Kankakee, Illinois

PROGRAM

INVOCATION — The Pastor

The Comedians — Dmitri Kabalevsky
- Prologue
- Gallop
- March
- Waltz
- Epilogue

Tambourin Chinois — Fritz Kreisler
Christopher Miller, Violin

Sull-Aria (Marriage of Figaro) — Wolfgang A. Mozart

Flower Duet (Madame Butterfly) — Giocomo Puccini
Kay Welch, Soprano
Mary Atkinson, Mezzo Soprano

Selected from the following:

Sound the Trumpet — Purcell
Les pas Espagnol (from Dolly Suite) — Gabriel Faure
Fiddler on the Roof — Arr. Gerald Anderson
West Side Story — Arr. Christopher Miller
Canterbury Trio

REMARKS — Dr. John Bowling
President, Olivet Nazarene University

There is a Savior — Arr. Camp Kirkland

Now Sing We Joyfully Unto God — G. Young/O. Young
Kay Welch, Soprano
Mary Atkinson, Mezzo Soprano

TESTIMONIES

My Tribute — Andre Crouch/Ovid Young

OFFERING
Selected from the following:
All the Way My Savior Leads Me — Arr. Gerald Anderson
Great is Thy Faithfulness — Vaclav Nelhybel
Faith of Our Fathers
Praise Ye the Lord — Arr. Gerald Anderson
Canterbury Trio

It is Well with My Soul — Arr. Camp Kirkland

BENEDICTION

UNIVERSITY ORCHESTRA PERSONNEL

Flute
Kara Brown*
Mary Ann Cheney
Rebecca Miles

Oboe
Bliss Johnston
Beth Smith*

Clarinet
Mary Atkinson*
Julie Bisgeier

Bassoon
Marie Allis
Brian Burris*

Horn
Ben Brajcki
Chad Steinacker
Julie Steinacker*

Trumpet
Aaron Green
Christy McFarland*

Trombone
Burt Young*
Naomi Ashley

Timpani/Percussion
Jeff Burke
Tiffani Fisher

Violin I
Carol Lisa Curry
Julie Mercer
Dan Meyer
Christopher Miller
Anna Quanstrom**

Violin II
Mary Blair
Lyn McIntosh*
Aaron Smith
Jodi Goble

Viola
Matthew Barwegen
Lolita Phelps*

String Bass
Andrea Peterson

Synthesizer
Rachel Walters

Piano
Gerald Anderson

HARLOW HOPKINS

Dr. Harlow Hopkins was born and raised in Flint, Michigan. He entered Olivet Nazarene College in 1949 and was awarded the B.S. degree in music education four years later. The master's degree was conferred by the American Conservatory of Music, Chicago, and he received the D.Mus. in woodwind literature and performance from Indiana University, Bloomington, in 1974.

Dr. Hopkins began teaching at Olivet in 1954 and has been Chairman of the Division of Fine Arts and the Department of Music since 1967.

In addition to his administrative duties, he directs the Concert Band and University Orchestra, teaches clarinet and saxophone, woodwind instruments class and instrumental methods and conducting.

Dr. Hopkins is a clarinetist and has one album to his credit, *Some Bright Morning*. He plays principal clarinet with the Kankakee Valley Symphony Orchestra, a group which he conducted for two years in the late sixties. He has soloed with the Kankakee group three times. The Canterbury Trio, an Olivet faculty ensemble consisting of violin, clarinet and piano, also provides playing opportunities.

He has been CIDA secretary since the group's inception in 1982. He is married to the former Harriet Boughan, and they have one son.

CHRISTOPHER MILLER

Christopher Miller is in his fourth year as adjunct instructor of violin at Olivet Nazarene University where he also performs with the Canterbury Trio. He holds a B.A. degree from Florida State University and a B.Mus. degree from DePaul University, Chicago, IL. Mr. Miller lives in Chicago and he is an active free-lance violinist-violist and teacher. He performs with groups such as the Ravinia Festival Orchestral, the Chicago Classical Quartet and the Ravenswood String Quartet. Last January, Mr. Miller toured with the Olivet Nazarene University Orchestra and played Ralph Vaughan Williams "Suite for Viola and Piano".

GERALD ANDERSON

Dr. Gerald Anderson is beginning his sixteenth year as a member of the Olivet faculty. He teaches private and class piano, as well as accompanying, and team-teaches the Introduction to Fine Arts course with Dr. Donald Royal. Dr. Anderson performs with the faculty instrumental group, the Canterbury Trio, and for several years has represented Olivet on the Community Arts Council. He currently serves as vice-president of that organization.

Born and raised in Lubock, Texas, Anderson attended Bethany Nazarene College, receiving a B.S. degree in Natural Science in 1973. From there, he went to Texas Tech University in Lubbock, where he completed the B.M. in piano pedagogy in 1975, and the M.M. in piano performance in 1977. After joining the faculty of Western Illinois University for one year as a Sabbatical replacement, Anderson came to Olivet in 1978, where he has remained.

Dr. Anderson lives in Bourbonnais with his wife Mary, a career counseling specialist at ONU, and their two children: Jean and Paul, who are studying the violin and saxophone respectively. The Andersons are active members of the Manteno Church of the Nazarene.

CANTERBURY TRIO

The Canterbury Trio was formed in 1980. The original members were all fulltime faculty members at Olivet Nazarene University; Matthew Airhart, horn, Marcus VanAmeringen, violin, and Gerald Anderson, piano. In 1984 Mr. Airhart moved to Canada and Harlow Hopkins joined the group to play clarinet.

When Mr. VanAmeringen left to pursue a change in career, his replacement was Mrs. Lolita Phelps. Others have been Miss Martha Henrickson and Ms. Shirley Blankenship. Since 1990 Christopher Miller has filled the violin/viola position.

The Trio regularly plays programs on campus each semester, but also plays for weddings, receptions, prayer breakfasts, ladies clubs, restaurants, church services and Chapel. The repertoire varies from classical works to arrangements of musicals and other popular music.

MARY ATKINSON

Mary Atkinson currently resides in Council Bluffs, Iowa, where her father pastors the First Church of the Nazarene. Whilc in high school, Mary was acrive in choral and instrumental acrivities, including 2 years as principal clarinetist in the Omaha Youth Symphony. She is a Senior majoring in Music Education. At Olivet she studies voice with Ruth Marie Eimer, clarinet with Harlow Hopkins, and is a member of the University Orchestra, Orpheus Choir, and the Concert Band.

KAY WELCH

Kay Welch is a Junior vocal performance major from Danville, Illinois. Kay appeared as the soprano soloist for Olivet in the 1993 performance of Messiah . Kay started singing at an early age and one of her first operatic performances was as a chorus member in LaBoheme at the University of Illinois when she was fourteen years old. Kay is a member of Orpheus Choir and is a student of Dr. George Dunbar.

John C. Bowling

President
Olivet Nazarene University

Prior to accepting his current position as president of Olivet Nazarene University in August of 1991, Dr. Bowling served as the senior pastor of the College Church of the Nazarene, Bourbonnais, for eight years. He has also been a member of the faculty at Nazarene Bible College in Colorado Springs, Colorado, and ONU, as well as an inter-term professor at Nazarene Theological Seminary.

Dr. Bowling holds a bachelor of arts degree in religion, as well as a master of arts degree in theology, from Olivet. He has also earned the master of religious education and doctor of education degrees from Southwestern Baptist Theological Seminary in Fort Worth, Texas, and a doctor of ministry degree from Southern Methodist University in Dallas, Texas. He has done post-doctoral work at Harvard Divinity School.

He is an active speaker and serves on a variety of community and district boards. His writings have appeared in several publications.

Olivet Nazarene University is located in Bourbonnais, Illinois, an hour south of Chicago's loop. ONU is a liberal arts university with a total enrollment of 2,194 from a four-state educational zone (Illinois, Michigan, Indiana and Wisconsin) and around the nation and the world. These students represent more than 30 denominations. ONU offers academic programs in 62 majors, minors and fields of study, as well as a dynamic graduate and adult studies program tailored to meet the needs of the non-traditional student.

Olivet Nazarene University

Department of Music

presents

Honors Recital

Sonata in c minor — Joseph Haydn
Allegro moderato
Julie Hull, piano

Les Berceaux — Gabriel Fauré
Andrew Barriger, baritone
Tammy Spurlock, piano

Concerto no. 4 in D Major — Wolfgang A. Mozart
Anna Quanstrom, violin
Dr. Gerald Anderson, piano

Weep You No More, op. 12, no. 1 — Roger Quilter
Allison Barriger, mezzo-soprano
Julie Hull, piano

Sonata in c minor, K. 457 — Wolfgang A. Mozart
Allegro
Sonya Yates, piano

Bonjour, Suzon! — Leo Delibes
Andrew Barriger, baritone
Tammy Spurlock, piano

In addition to those appearing on tonight's program, three others were given $1,000 scholarships for 1993-1994 but are unable to appear on tonight's program--Jodi Goble, Richard Harrison and Rachel Walters.

7:30 p.m.
January 25, 1994
Kresge Auditorium

COMING EVENTS

FEBRUARY			
1	Tue	COMMENCEMENT CONCERT AUDITIONS	KRESGE
3-4		UNIVERSITY SINGERS/CONCERT BAND VARIETY SHOW	KRESGE
24-27		CONCERT BAND TOUR *24-26 Olathe Kansas* *27 Galesburg First Church, Galesburg, IL a.m.* *27 Joliet First Church, Joliet, IL p.m.*	
28	Mon	SENIOR RECITAL *Troy Johnson, baritone*	KRESGE
MARCH			
3	Thu	ORCHESTRA CONCERT *Dr. Gerald Anderson, piano soloist*	KRESGE
15	Tue	KRESGE CONCERT SERIES + *Simon Proctor, pianist*	KRESGE
18-20		ORPHEUS TOUR *18 Havanna Church, Havanna, IL* *19 Belleville First, Belleville, IL* *20 St. Matthew, Belleville, IL a.m.* *20 Clinton First, Clinton, IL, p.m.* UNIVERSITY SINGERS TOUR *20 Portage First, Portage, IN a.m.* *20 Valparaiso Church, Valparaiso, IN p.m*	
22	Tue	BAND SECTION AND STUDENT RECITAL	KRESGE
24	Thu	STAGE BAND CONCERT	KRESGE
25-27		CONCERT BAND TOUR *25 Lansing First Church, Lansing, MI* *26 Owosso First Church, Owosso, MI* *27 Flint Central, Flint, MI a.m.* *27 South Bend First, South Bend, IN p.m.*	
APRIL			
7-8		MUSIC DRAMA *Hansel and Gretel*	KRESGE
9	Sat	*Matinee at 1:00 p.m.*	

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC
presents
COMMENCEMENT CONCERT AUDITIONS

Voi lo sapete — Pietro Mascagni
from Cavalleria Rusticana
Non so più cosa son — Wolfgang A. Mozart
from Le Nozze di Figaro
Melinda Watson, mezzo-soprano
Julie Hull, piano

Concerto #2 — Dimitri Shostakovitch
Allegro
Sonya Yates, piano
Rachel Walters, piano

Elle a fui, la tourterelle! — Jacques Offenbach
from Les Contes d'Hoffmann
Je dis que rien ne m'épouvante — Georges Bizet
from Carmen
Cindy Smith, soprano
Julia Boone, piano

Sull' aria — Wolfgang A. Mozart
from Le Nozze di Figaro
Flower Duet — Giacomo Puccini
from Madama Butterfly
Mary Atkinson, mezzo soprano
Kay Suzanne Welch, soprano
Julie Hull, piano

Avant de quitter ces lieux — Charles Gounod
from Faust
Votre toast, je peux vous le rendre — Georges Bizet
from Carmen
Andrew Barriger, baritone
Tammy Spurlock, piano

Ach, ich fühl's — Wolfgang A. Mozart
from Die Zauberflöte

Mein Herr Marquis — Johann Strauss
from Die Fledermaus

Anna Quanstrom, soprano
Julie Hull, piano

Près des remparts de Séville (Sequidilla) — Georges Bizet
from Carmen

Printemps qui commerce — Camille Saint Saëns
from Sampson and Delilah

Julia Auralei Boone, mezzo-soprano
Julie Hull, piano

Avant de quitter ces lieux — Charles Gounod
from Faust

Votre toast, je peux vous le rendre — Georges Bizet
from Carmen

Troy Johnson, baritone
Rachel Walters, piano

Mein Herr Marquis — Johann Strauss
from Die Fledermaus

Caro nome — Giuseppe Verdi
from Rigoletto

Kay Suzanne Welch, soprano
Julie Hull, piano

Concerto No. 4 in D Major — Wolfgang A. Mozart
Allegro

Anna Quanstrom, violin
Dr. Gerald Anderson, piano

The students selected this evening will perform with the University Orchestra on the 1994 Commencement Concert which will take place in Kresge Auditorium on Thursday, May 5, at 7:30 p.m.

7:30 p.m., February 1, 1994
Kresge Auditorium

Concert Band

1994
Tour

Conductor
Harlow Hopkins

Olivet Nazarene University
Kankakee, Illinois

PROGRAM

INVOCATION — The Pastor

Punchinello, Overture to a Romantic Comedy — Alfred Reed

This brilliant work, combining elements of the symphonic variation form with those of the large pit orchestra styling, was written for the Western Illinois Symphonic Wind Ensemble. The music is in the traditional three-part overture form (fast-slow-fast) with a warm, lyrical middle section set off by a brilliant opening and closing group of themes that are constantly developed with all of the resources of the modern integrated wind ensemble. Although there is no program, nor is the music conceived in terms of any specific play or story, listeners may find a touch of nostalgia in the long, singing line of the middle section, or in the exciting rhythms in the final portion.

Suite No. 2 in F Major for Military Band — Gustav Holst

- March
- Song Without Words
- Song of the Blacksmith
- Fantasia on the "Dargason"

Festival of American Spirituals — Arranged by Jerry Nowak

- Little David, Play on Your Harp
- Sometimes I Feel Like a Motherless Child
- Ezekiel Saw the Wheel
- Were You There?
- Joshua
- Nobody Know the Trouble I've Seen
- Ev'ry Time I Feel the Spirit

GREETINGS FROM OLIVET — Naomi Ashley

Hymn Variants — Alfred Reed

- Proclamation
- Adoration
- Exultation

The great German chorale melody which has come down to us with its Latin title, "In Dulci Jubilo", ("Now Let Us Sing With Joy") is at least 450 years old. It has become a staple of the Christmas season in countries throughout the world. "Proclamation" represents the proclaiming of the good news of the birth of Christ. "Adoration" depicts the hushed, breathless contemplation of the child newly born in the manger. "Exultation" attempts to portray the rejoicing of the shepherds and angels singing their praise of God and the glory of the event that was to change the world, ending with the restatement of the original melody in all the power and majesty of the full ensemble.

Fantasy-Variations on "O God Our Help in Ages Past" O. Young

"Fantasy-Variations" was premiered in the Indianapolis, Indiana, Hoosier Dome on July 26, 1993, at the Twenty-Third International General Assembly of the Church of the Nazarene. It was commissioned by Eastern, Mid-America and Point Loma Nazarene Colleges, Southern and Olivet Nazarene Universities. The Band was made up of personal from nearly all of the Nazarene colleges and universities. Dr. Hopkins conducted.

TESTIMONIES

Trumpet Duet — Eric S. Johnson & Dan Read

Sonya Yates, Piano

On A Hymnsong of Philip Bliss — David R. Holsinger

"It is Well with My Soul" was arranged for band by Mr. Holsinger in 1989. It is a simple, but effective setting of this well-known and loved hymn.

OFFERTORY

Turn Your Eyes Upon Jesus — Arr. by James Curnow

Todd McClellan, French Horn

Radetzky March — Johann Strauss

Adapted and Arranged by Alfred Reed

BENEDICTION

FLUTE
Kara Brown-Rochester, IN*
Alicia Butler-Argenta, IN
Mary Ann Cheney-Howell,MI
Cheri Cochran-Bonfield, IL
Tawni Grable-Bourbonnais, IL
Michelle Lafevor-Avila, IN
Heidi Lane-Sonerset, KY
Donna Pierson-Urbana, IL

OBOE
Bliss Johnston-Huntington, IN
Beth Smith-Deckerville,MI*

BASSOON
Bryan Burris-Roanoke, IL*
Marie Allis-Howell, MI

CLARINET
Julie Bisgeier-Flushing, MI
Katy Chadwick-Middlefield, OH
Trisha Garrison-Mt. Ayr, IN
Kristy Sellers -Shelbyville, IL
Kevin Steely-Howell, MI*
Kris Strehlow-Madison, WI
Jeanette Wells-Smithfield,IIL
Jennifer Willis-Morris, IL

BASS CLARINET
Michell Hecathorn-Woosung, IL

CONTRABASS CLARINET
Jennifer Richmond-Manteno, IL

ALTO SAXOPHONE
Darla Smith-Deckerville, MI*
Jean Teeter-Los Lunas, NM

TENOR SAXOPHONE
Tina Roberts-Ft. Lauderdale, FL

BARITONE SAXOPHONE
Tom Herndon-Hoopeston, IL

TRUMPET
Aaron Green-New Castle, IN
Danny Hines-Mt. Dora, FL
Eric S. Johnson-Galesburg, IL*
Christy McFarland-Louisville, KY
Dan Meyer-Ft. Wayne, IN
Mark Moore-Beaverton, MI
Dan Read-Olathe, KS
Andrew Smith-Oak Harbor, WA
Gregory Tolley-Brownsburg, IN

HORN
Ben Brajcki-Portage, IN
Mary Dillinger-Bourbonnais, IL
Todd McClellan-Olathe, KS*
Chad Steinacker-Bourbonnais, IL
Julie Steinacker-Bourbonnais, IL

TROMBONE
Naomi Ashley-Moville, IA
Ken Bushey-Florissant, MO
Jeff Haynes-Fountain City, IN*
Matt Moore-Beaverton, MI

EUPHONIUM
Tony Crisp-Abingdon, IL
Shannon Hicks-Casey, IL
Jonathan Johnson-New Castle, IN*

TUBA
David Bowden-Morris, IL*
Chad Sears-Connersville, IN

STRING BASS
Andrea Peterson-Surrey, B.C., Canada

PERCUSSION
Jeff Burke-Janeville, WI
Tiffani Fisher-Petersburg, IN
Brian Greenlee-Dayton, OH
Patrick Lake-Tucker, GA*
Sonya Yates-Casey, IL

** denotes section leader*

ITINERARY
Feb. 24, 25, 26 - Olathe, Kansas
Sunday, Feb. 27, A.M. - Galesburg First Church, Galesburg, IL
Sunday, Feb. 27 P.M. - Joliet First Church, Joliet, IL

OLIVET NAZARENE UNIVERSITY
Department of Music

presents

in

Senior Recital
Troy Johnson, baritone
Rachel Walters, piano

Finch han dal vino — Wolfgang A. Mozart (1756-1791)

Deh vienni alla finestra
from Don Giovanni

Votre toast je peux vous le rendre — Georges Bizet (1838-1875)
from Carmen

Gott im Frühling — Franz Schubert (1797-1828)
Der Jüngling an der Quell
An die Apfelbäume
Im frühling

Songs of Travel — Ralph Vaughan Williams (1872-1958)
The Vagabond
Let Beauty Awake
The Roadside Fire
Youth and Love
In Dreams
The Infinite Shining Heavens
Whither Must I Wander
Bright is the Ring of Words
I Have Trod the Upward and the Downward Slope

Translations

Finch han dal vino
Don Giovanni has ordered a festival at his palace in honor of Zerlina. As he sings his famous Champagne Aria, he grooms himself for the event while pondering his many anticipated flirtatious encounters.

Deh vienni alla finestra
In a most ingratiating air, Don Giovanni serenades his love Zerlina.

Votre toast je peux vous le rendre
The celebrated Toreador Song comes from Bizet's most famous opera in which the extroverted bull-fighter, Escamillo, boasts of his prowess in the ring and out of it.

Gott im Frühling/The Lord in Spring
In its resplendent coat
Have You sent Spring to us,
His head with roses crowned.
Sweet, smiling, there he comes!
The Hours leading him escort
Oh, Lord, to his flower-decked throne.

He comes to bushes and they bloom;
The meadows their fresh green receive,
The woods are given back their shade,
The west-wind spreads caressingly
Its thaw-bestowing wings,
And every happy bird now sings.

With all your chanting's gentle chords
O, birds, let my song join
In rising up to nature's Maker.
Delight transports me now!
In song I'll praise the Lord,
Who made me what I am!

Der Jüngling an der Quell/The Youth at the Well
Softly rippling well,
You tossing, whispering poplars,
Your lullaby sounds

Only cause love to stir.
Comfort I sought with you,
And to forget her, the coy one.
Ah, and leaves and the brook
Sigh, Louise, for you.

An die Apfelbäume/To the Apple Trees

May holy rustling,
And singing vibrate
Through your tree tops,
O shaded avenue of trees, where
The turmoil of love, anxious and wild
First assailed my heart.

The evening sun
Shuddered like bright gold
Through purple blooms,
Shuddered like bright gold
Through the silvery veil oér her bosom;
And I melted in tremors of delight.

After long separation
May the faithful young man
Kiss with the kiss of angels
The beloved wife,
And swear beneath the canopy of these blooms
Eternal faith to the chosen one.

May a flower bloom,
When we are no more,
From every lawn
Which her foot has touched,
And bear on every one of its leaved
The name of my so exalted girl.

Im Frühling/In Spring

On hillside's slope I'm sitting still,
The sky is so clear,
A breeze blows in the green vale,
Where I at Spring's first sunray warm
Once was, oh, so happy.

When I by her side was walking,
So friendly and so close,
Beholding in the rocky well
The sky, so blue and bright.

See, how the sparkling Spring just now
Already looks out from the hough and bud!
Not all blooms are the same to me,
I best like breaking from the branch
Of which she picked her sprig!

For all is as it used to be,
The flowers, and the fields;
Nor does the sun shine any less,
Nor does the friendly well reflect
The blue of heaven above.

What changes only, is will and whim,
And joys with quarrels change,
Past flies the happiness of love,
And love alone is left,
Love, and alas, torment.

Oh were I but a little bird,
There, on the meadows slope.
I would then on these twigs remain
And sing a song so sweet of her,
Right through the summer long.

Songs of Travel

The Vagabond

Give to me the life I love,
Let the lave go by me.
Give the jolly heaven above,
And the byway nigh me.
Bed in the bush with stars to see,
Bread I dip in the river-
There's the life for a man like me,
There's the life forever.

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around
And the road before me.
Wealth I seek not, hope or love,
Nor a friend to know me;
All I seek, the heaven above
And the road below me.

Or let autumn fall on me
Where afield I linger,
Silencing the bird on tree,
Biting the blue finger.
White as meal the frosty field-
Warm the fireside haven-
Not to autumn will I yield,
Not to winter even!

Let the blow fall soon or late,
Let what will be oér me;
Give the face of earth around,
And the road before me.
Wealth I seek not, hope nor love,
Nor a friend to know me;
All I ask, the heaven above,
And the road below me.

<u>Let Beauty Awake</u>
Let Beauty awake in the morn from beautiful dreams,
Beauty awake from rest!
Let Beauty awake
For Beauty's sake
In the hour when the birds awake in the brake
And the stars are bright in the west!

Let Beauty awake in the eve from slumber of day.
Awake in the crimson eve!
In the day's dusk end
When the shades ascend,
Let her wake to the kiss of a tender friend,
To render again and receive!

The Roadside Fire

I will make you brooches and toys for your delight,
Of birdsong at morning and starshine at night.
I will make a palace fit for you and me,
Of green days in forests, and blue days at sea.
I will make my kitchen and you shall make your room,
Where white flows the river and bright blows the broom.

And you shall wash your linen, and keep your body white,
In rainfall at morning and dewfall at night.
And this shall be for music when no one else is near,
The fine song for singing, the rare song to hear!
That only I remember, that only you admire,
Of the broad road that stretches and the roadside fire.

Youth and Love

To the heart of youth the world is a highway side.
Passing forever, he fares; and on either hand,
Deep in the garden golden pavilions hide,
Nestle in orchard bloom, and far on the level land
Call him with lighted lamp in the eventide.

Thick as stars at night when the moon is down,
Pleasure assail him. He to his noble fate
Fares; and but waves a hand as he passes on,
Cries hut a wayside word to her at the garden gate,
Sings but a boyish stave and his face is gone.

In Dreams

In dreams unhappy, I behold you stand as heretofore:
The unremembered tokens in your hand avail no more.

No more the morning glow, no more the grace,
Enshrines, endears.
Cold beats the light of time upon your face
And shows your tears.

He came and went. Per chance you wept awhile
And then forgot.
Ah me! but he that left you with a smile
Forgets you not.

The Infinite Shining Heavens
Rose, and I saw in the night
Uncountable angel stars
Showering sorrow and light.

I saw them distant as heaven
Dumb and shining and dead,
And the idle stars of the night
Were dearer to me than bread.

Night after night in my sorrow
The stars looked over the sea,
Till lo! I looked in the dusk
And a star had come down to me.

Whither Must I Wander
Home no more home to me, whither must I wander?
Hunger my driver, I go where I must.
Cold blows the winter wind over hill and heather:
Thick drives the rain, and my roof is in the dust.
Loved of wise men was the shade of my roof-tree,
The true word of welcome was spoken at the door:
Dear days of old with the faces in the firelight,
Kind folks of old, you come again no more.

Home was home then, my dear, full of kindly faces,
Home was home then, my dear, happy for the child.
Fire and the windows bright glittered on the moorland;
Song, tuneful song, built a palace in the wild.
Now when day dawns on the brow of the moorland,
Lone stands the house and the chimney stone is cold.
Lone let it stand now the friends are all departed.
The kind hearts, the true hearts, that loved the place of old.

Spring shall come, come again, calling up the moorfowl,
Spring shall bring the sun and rain, bring the bees and flowers.
Red shall the heather bloom over hill and valley,
Soft flow the stream through the even flowing hours.
Fair the day sine as it shone on my childhood;
Fair shine the day on the house with open door.
Birds come and cry there and twitter in the chimney,
But I go forever, and come again no more.

Bright Is the Ring of Words

Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them.
Still they are carolled and said
On wings they are carried
After the singer is dead
And the maker buried.

Low as the singer lies
In the field of heather,
Songs of his fashion bring
The swains together.
And when the west is red
With the sunset embers,
The lover lingers and sings
And the maid remembers.

I Have Trod the Upward and the Downward Slope

I have trod the upward and the downward slope;
I have endured and done in days before;
I have longed for all, and bid farewell to tope;
And I have lived and loved, and closed the door.

This recital is being presented in partial fulfillment of the requirements for the Bachelor of Arts degree with a concentration in Music Performance.

Your cooperation in not taking pictures during the performance is gratefully acknowledged.

7:30 p.m.
February 28, 1994
Kresge Auditorium
Larsen Fine Arts Center

MidAmerica Nazarene College

presents the

Olivet Nazarene University Concert Band
Dr. Harlow Hopkins, director

and the

MidAmerica Nazarene College Concert Band
Mr. Ron McClellan, director

in an

Exchange Concert

6:00 PM
Friday, February 25, 1994
Uphaus Hall - College Church of the Nazarene

Olivet Nazarene University Concert Band

Dr. Harlow Hopkins, director

Puchinello, Overture to a Romantic Comedy . . . Alfred Reed

This brilliant work, combining elements of the symphonic variation form with those of the large pit orchestra styling, was written for the Western Illinois Symphonic Wind Ensemble. The music is in the traditional three-part overture form (fast-slow-fast) with a warm, lyrical middle section set off by a brilliant opening and closing group of themes that are constantly developed with all of the resources of the modern integrated wind ensemble. Although there is no program, nor is the music conceived in terms of any specific play or story, listeners may find a touch of nostalgia in the long, singing line of the middle section or in the exciting rhythms in the final portion.

Hymn Variants . . . . . Alfred Reed

I. Proclamation
II. Adoration
III. Exhultation

The great German chorale melody which has come down to us with its Latin title, "In Dulci Jubilo", ("Now Let Us Sing With Joy") is at least 450 years old. It has become a staple of the Christmas season in countries throughout the world. "Proclamation" represents the proclaiming of the good news of the birth of Christ. "Adoration" depicts the hushed, breathless contemplation of the child, newly born in the manger. "Exhultation" attempts to portray the rejoicing of the shepherds and angels singing their praise of God and the glory of the event that was to change the world, ending with the restatement of the original melody in all the power and majesty of the full ensemble.

Turn Your Eyes Upon Jesus . . . . . James Curnow

Todd McClellan, French Horn

On A Hymnsong of Philip Bliss . . . . . David R. Holsinger

"It Is Well With My Soul" was arranged for band by Mr. Holsinger in 1989. It is a simple, but effective setting of this well- known and loved hymn.

Radetzky March . . . . . Johann Strauss / arr. Alfred Reed

MidAmerica Nazarene College Concert Band

Mr. Ron McClellan, director

Suite of Old American Dances . . . . Robert Russell Bennett

I. Cake Walk
II. Schottische
III. Western One-Step
IV. Wallflower Waltz
V. Rag

This suite, composed in 1950, is an original composition for band in which the composer seeks to set the mood of a Saturday night barn dance with all the gaiety which the festivity demands, recalling several of the characteristic dances remembered from childhood. The goal is achieved in a genuine piece of music - not a novelty as one might expect from such a setting. Bennett has described the music as "native American dance forms . . . treated in a 'riot' of instrumentation colors," and the composition is distinguished by superb effectiveness of instrumental writing and the facile flow of musical ideas.

Combined Olivet & MidAmerica Concert Bands

Suite No. 2 in F Major for Military Band . . . . Gustav Holst

I. March
II. Song Without Words
III. Song of the Blacksmith
IV. Fantasia on the "Dargason"

The *Second Suite*, composed in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The suite has four movements, each with its own distinctive character.

On An American Spiritual . . . . . David R. Holsinger

The plaintive opening of this selection, based on the hymnsong "Were You There When They Crucified My Lord", does not prepare the listener for the chaotic, brutal center section. This section would seem to be out of place until one reminds oneself of the lyrics of this Easter lament, where the center verses recount how they nailed Him to the tree and laid Him in the grave. The majestic final section, a musical picture of rising from the tomb, ends with the same plaintive, haunting melody, a celebration of the risen Christ!

Fantasy-Variations on "O God Our Help In Ages Past". . Ovid Young

"Fantasy-Variations" was premiered in the Indianapolis, Indiana, Hoosier Dome on July 16, 1993, at the Twenty-Third International General Assembly of the Church of the Nazarene. It was commissioned by Eastern, MidAmerica and Point Loma Nazarene Colleges and Southern and Olivet Nazarene Universities. The Band was made up of personnel from nearly all of the Nazarene colleges and universities.

A special "THANK YOU"

to those from the College Church and MANC community

and Kansas City area ONU graduates

for their assistance in providing housing for this event.

Olivet Nazarene University Concert Band

Flute
- Kara Brown *
- Alicia Butler
- Mary Ann Cheney
- Cheri Cochran
- Tawni Grable
- Michelle Lafevor
- Heidi Lane
- Donna Pierson

Oboe
- Bliss Johnston
- Beth Smith *

Bassoon
- Bryan Burris *
- Marie Allis

Clarinet
- Julie Biegeir
- Katy Chadwick
- Trisha Garrison
- Kristy Sellers
- Kevin Steely *
- Kris Strehlow
- Jeanette Wells
- Jennifer Willis

Bass Clarinet
- Michell Hecathorn

Contrabass Clarinet
- Jennifer Richmond

Alto Saxophone
- Daria Smith *
- Jean Teeter

Tenor Saxophone
- Tina Roberts

Baritone Saxophone
- Tom Herndon

Trumpet
- Aaron Green
- Danny Hines
- Eric S. Johnson *
- Christy McFarland
- Dan Meyer
- Mark Moore
- Dan Read
- Andrew Smith
- Gregory Tolley

Horn
- Ben Brajcki
- Mary Dillinger
- Todd McClellan *
- Chad Steinacker
- Julie Steinacker

Trombone
- Naomi Ashely
- Ken Bushey
- Jeff Haynes *
- Matt Moore

Euphonium
- Tony Crisp
- Shannon Hicks
- Jonathan Johnson *

Tuba
- David Bowden *
- Chad Sears

String Bass
- Andrea Peterson

Percussion
- Jeff Burke
- Tiffani Fisher
- Brian Greenlee
- Patrick Lake *
- Sonya Yates

* denotes section leader

MidAmerica Nazarene College Concert Band

Flute
- Eileen Erck
- Melanie Sprecker
- Nicole Roe
- Sarah Wilson
- Aria Hinthorn
- Sunny Beaner

Clarinet
- Angela Weaver
- Krista Lefmann
- Tasha Millard
- Aimee Stultz
- Cecily Henderson
- Corrie VanderBurgh
- Bernard Connerson

Bass Clarinet
- Tisha Sledd

Bassoon
- Alicia Hilton
- Amy Rueckert

Alto Saxophone
- Mark Strong
- Jamie Purl

Tenor Saxophone
- Sandi Lahman

Cornet
- Paul Aubrey
- Dan Swan
- Chad Lynn
- Steve Evans
- Tim Ashill
- Chris Maxwell

Horn
- Kelly Miros
- James Lyen
- Amy Lynn
- Polly Hinkle

Trombone
- Shawn Lewis
- John Yourdon
- Rich Bond
- Tim White
- Stephen Sickels
- Suzanne Zook
- Heidi Braatz
- Rusty Meigs

Euphonium
- Jeff Oster
- Paul Haddix

Tuba
- Perry Diehm
- Harlan Plunkett

Percussion
- Heather Bolwar
- Nate Brown
- Brian McClellan
- Rick Presley

Orpheus Choir

1993-94

Sixty-Second Year
A Ministry In Music

Conductor
D. George Dunbar
Accompanist
Rachel Walters

Olivet Nazarene University
Kankakee, Illinois

Program Selected From:

Hank Beebe . . . . . In These Things We Live
Jeffery Bell . . . . . In Heavenly Love Abiding
Paul Christiansen . . . . . Easter Morning
Craig Courtney . . . . . None Other Lamb
Ivor R. Davies . . . . . Prayers From The Ark
Wallace DePue . . . . . Sing To The Lord
Mark Hayes . . . . . Heaven Bound!
Then Will The Very Rocks Cry Out
Peter C. Lutkin . . . . . The Lord Bless You And Keep You
Jane M. Marshall . . . . . My Eternal King
Albert McNeil . . . . . O Mary, Don't You Weep
Knut Nystedt . . . . . Cry Out And Shout
Ovid Young . . . . . Satisfied
The Shining River

Hymns selected from the recording

Songs by soloists and quartet

Itinerary

October	7-9	Praise Gathering, Indianapolis, IN
	10	Indianapolis First Church
November	5-6	ONU Homecoming
	7	Kankakee First Church
	17	ONU Chapel
December	4-5	ONU Messiah
January	9-10	Recording Session*
March	18	Havana High School Gymnasium, Havana, IL (Sponsored by Havana Church of the Nazarene)
	19	Belleville First, Belleville, IL
	20	St. Matthew United Methodist, Belleville, IL (am) Clinton First, Clinton, IL (pm)
April	9	ONU Ladies Day
	15	Marion First, Marion, IN
	16	Wawasee Community, Syracuse, IN
	17	Fort Wayne Lake Avenue, Fort Wayne, IN (am) Huntington First, Huntington, IN (pm)
May	6	ONU Baccalaureate

* Orpheus Choir has recorded **HYMNS** from the 1993 Nazarene Hymnal "Sing to the Lord. The recording is available on cassette or CD. Ask about it after the program.

Orpheus Choir is planning a trip to the Holy Land this coming Christmas season. Donation to help the choir members make this trip are most welcome. Please talk with Dr. Dunbar afte the program.

Orpheus Choir 1993-94

Soprano

+ Mary Atkinson, Council Bluffs, IA
Nicole Beathard, Mt. Stearling, OH
Lorissa Bennett, New Castle, IN
Kim Bittenbender, Vicksburg, MI
Robin Crouse, Memphis, TN
Jennifer Hewitt, Milan, IL
Jillian Johnson, Gooselake, IL
Shannon Kirby, Springfield, VA
Jennifer Pate, New Albany, IN
Anna Quanstrom, Glen Ellyn, IL
Erika Schrock, Mishawaka, IN
Cindy Smith, Colorado Springs, CO
Kelly Thor, New Carlisle, OH
Rachelle Turner, Thorneville, OH
Melinda Watson, Bourbonnais, IL
Kay Welch, Danville, IL

Tenor

Greg Baker, Mt. Zion, IL
Curtis Besco, Eddyville, IA
Joel Close, Davison, MI
Wayne Ellis, Charleston, WV
Brian Hancock, Chesterfield, VA
Tim Kruse, Bourbonnais, IL
Brian Lee, Kempton, IL
Lawrence Phillips, Valparaiso, IN
Aaron Smith, Normal, IL
Damon Spurgeon, Seymour, IN
Bryan Winkelman, Greeley, CO
Erik Young, Carrollton, TX

+ Rehearsal Assistant

Alto

Allison Barriger, Washington, IL
Amy Bittenbender, Warren, MI
+ Julia Boone, Sterling, IL
Sarah Criswell, New Castle, IN
Tara Doenges, Kankakee, IL
Lisa Garvin, River Forest, IL
Tawni Grable, Bourbonnais, IL
Kellie Hannah, Greentown, IN
+ Julie Hull, Reelsville, IN
Bliss Johnston, Huntington, IN
Kari Newsham, Bourbonnais, IL
Julia Roat, Havana, IL
Mandi Shinn, Yukon, OK
Kathy Sipes, Circleville, OH
Rachel Walters, Mattoon, IL
Christal Whitman, Greenfield, IN
Sonya Yates, Casey, IL

Bass

Eric Baker, Carmel, IN
Andrew Barriger, Washington, IL
John Beegle, Indianapolis, IN
Robb Cook, Bourbonnais, IL
Dan Dillinger, Bourbonnais, IL
Brad Foster, Spring Arbor, MI
Randy Henricks, Elgin, IL
Danny Hines, Mt. Dora, FL
Mark Hodge, Muncie, IN
Billy Huddleston, Cincinnati, OH
Troy Johnson, Owosso, MI
Daryl Kreml, Sault Ste Marie, MI
+ Matt McBurnie, Indianapolis, IN
Shalom Renner, Quinel, IL
Jerry Sipes, Circleville, OH
Chad Steinacker, Winamac, IN
Darren York, Bourbonnais, IL

Orpheus Officers

Matt McBurnie, President
Mark Hodge, First Vice President
Troy Johnson, Second Vice President
Lisa Garvin, Secretary
Kari Newsham, Librarian
Rachel Walters, Historian
Andrew Barriger, Chaplain
Mary Atkinson, Robarian
Jerry Sipes, Business Manager

John C. Bowling

President
Olivet Nazarene University

Prior to accepting his current position as president of Olivet Nazarene University in August of 1991, Dr. Bowling served as the senior pastor of the College Church of the Nazarene, Bourbonnais, for eight years. He has also been a member of the faculty at Nazarene Bible College in Colorado Springs, Colorado, and ONU, as well as an inter-term professor at Nazarene Theological Seminary.

Dr. Bowling holds a bachelor of arts degree in religion, as well as a master of arts degree in theology, from Olivet. He has also earned the master of religious education and doctor of education degrees from Southwestern Baptist Theological Seminary in Fort Worth, Texas, and a doctor of ministry degree from Southern Methodist University in Dallas, Texas. He has done post-doctoral work at Harvard Divinity School.

He is an active speaker and serves on a variety of community and district boards. His writings have appeared in several publications.

Olivet Nazarene University is located in Bourbonnais, Illinois, an hour south of Chicago's loop. ONU is a liberal arts university with a total enrollment of 2,194 from a four-state educational zone (Illinois, Michigan, Indiana and Wisconsin) and around the nation and the world. These students represent more than 30 denominations. ONU offers academic programs in 62 majors, minors and fields of study, as well as a dynamic graduate and adult studies program tailored to meet the needs of the non-traditional student.

A TRIBUTE TO THE GENIUS OF DUKE ELLINGTON

Western Illinois University
Jazz Studio Orchestra

Thank you to our hosts,
Olivet Nazarene University, Lincoln-Way High School, and Pekin Community High School, for providing concert facilities as well as Bradley-Bourbonnais Community High School for providing a rehearsal facility during this spring tour of the WIU Jazz Studio Orchestra.

Dale Hopper
and members of JSO

Donald S. Spencer, President, Western Illinois University
James M. Butterworth, Dean, College of Fine Arts
Ann Collins, Chair, Department of Music

in cooperation with the
Student Government Association

PRESENT THE

WIU Jazz Studio Orchestra

in. . .

A Tribute to the Genius of Duke Ellington

Directed by Dale Hopper

Concert Dates and Locations:

Friday, March 18, 1994
Olivet Nazarene University
Kresge Auditorium
Kankakee ,Illinois
8:00 P.M.

Saturday, March 19, 1994
Lincoln-Way Community High School
Central Auditorium
New Lenox, Illinois
7:30 P.M.

Sunday, March 20, 1994
Pekin Commintiy High School
F.M. Peterson Theatre
East Campus, PCHS
2:00 P.M.

As if seeking divine inspiration, Ellington gazes off into space while composing a new piece at the keyboard. As he grew older, he gravitated toward religious music. "When I play sacred music," he said, "I play this for me."

~~~~ *Concert Program* ~~~~

Take the "A" Train (1941) ..... **Billy Strayhorn**

Tommy Romer, trumpet

Take the "A" Train was built for the band by Billy Strayhorn, Ellington's frequent collaborator, on a chord progression that is partly borrowed from *Exactly Like You*. *Exactly Like You* was more specifically the chordal basis of some other pieces of the time, including *Jersey Bounce*. *"A" Train* has a true instrumental melody, not riff-based, and a quite original one. (The "A" train is the New York IND subway line running north and south to and from the heart of Harlem). The original trumpet solo was played by Ray Nance.

Things Ain't What They Used to Be (1959) ..... **Mercer Ellington**

Brian McCawley, alto sax

Things Ain't What They Used To Be was written by Mercer Ellington in 1941 and became one of Johnny Hodges most popular showcase tunes. A consummate blues player, Hodges could always whip up audience excitement on the number with apparent ease and even arose enthusiasm among colleagues who had literally heard it thousands of times.

Ko-Ko (1940) ..... **Duke Ellington**

Ko-Ko is a twelve bar blues in minor, and (in this version) perhaps the single most celebrated performance in Ellington's entire recorded work. The opening melody is simple (although it is decidedly instrumental, not vocal, in quality), but the harmonic material is quite sophisticated. Ellington's *Ko-Ko* is a kind of recurring touchstone of excellence.

Chelsea Bridge (1941) ..... **Billy Strayhorn**

This piece stands as a lovely musical vignette; its bright clarinet-led voicings and brief solos offer just enough spontaneous variety to give this short tone poem its "jazz" substance. What Strayhorn exploited in the theme of *Chelsea* is the duality of its chromatic harmonies. The theme is set in the first three bars in minor sixth chords with an added major seventh.

Feet Bone (1956) ..... **Duke Ellington**

In the mid 1950's, Ellington clearly favored the trombone section, and this tendency is very prominent in *Feet Bone*. After the opening trombone feature, the saxophones challenge the trombones. (This particular sax section was together longer than any other - Johnny Hodges, Russel Procope, Jimmy Hamilton, Paul Gonsalves and Harry Carney.) This was also the era in which the great Ellington drummer, Sam Woodyard, joined the band.

Harlem Airshaft (1940) ..... **Duke Ellington**

This is a descriptive piece based on a simple riff that is sounded in the first bar by the lead alto and tenor. The inspiration for the tune can best be described in Ellington's own words:

> "So much goes on in a Harlem air shaft," Ellington has said. "You hear fights, you smell dinner, you hear people making love. You hear intimate gossip floating down. You hear the radio. An airshaft is one great big loudspeaker. You see your neighbors' laundry. You hear the janitor's dogs. The man upstairs' aerial falls down and breaks your window. You smell coffee. A wonderful thing, that smell. An airshaft has got every contrast. One guy is cooking dried fish and rice and another guy's got a great big turkey....You hear people praying, fighting, snoring. Jitterbugs are jumping up and down always over you, never below you...."

Self Portrait (of the Bean) (1963) ..... **Duke Ellington**

David Damm, Tenor Sax

Portrait of the Bean is an attractive addition to Duke's exclusive gallery of portraits. (Among the others were *The Lion, Bill Robinson*, and of course, *Portrait of Louis Armstrong*.) The singing melody lent itself, too, to self-portrayal as Coleman Hawkins, alias Bean, applied his sound and imagination to it on the original recording.

The Old Circus Train Turn-Around Blues (1966) ..... **Duke Ellington**

This is a blues shuffle that features solos from both the piano and first alto players. Being on the road for many years and often traveling by train, Duke developed a real appreciation for the sounds of the locomotive. His fascination with them led him to write several pieces which attempted to emulate the sounds of the train. This is the second of three "train" pieces that you will hear tonight.

~~~~ *Intermission* ~~~~

Happy Go-Lucky Local (Deep South Suite Part IV) (1946) ..... **Duke Ellington**

This, of course, is the third "train" tune. The climactic riff of *Happy Go-Lucky Local* became the rhythm and blues hit (and strippers delight) as *Night Train* in the 1950's. The piece, from Ellington's *Deep South Suite*, programmatically and atmospherically describes the casual ride on a train that makes nearly all junction stops along the way. The variety of train whistle, trestle-crossing, and braking effects, never becomes monotonous. The resources - the sonorities, textures, dynamics, moods - that Ellington discovered among his handful of musicians continue to be one of the wonders of American music.

Subtle Lament (1939) ..... **Duke Ellington**

An exploration into the *Mood Indigo* vein was at the same time an unmistakable forerunner of the hauntingly beautiful 1940's *Dusk* - trombone trios, harmonies, and all. The orchestra had by now edged very close to the quality of the great 1940's works. The "Ellington effect" was in full flowering: every harmonic touch, every daub of color, every timbral nuance used to maximum expressiveness.

Raincheck (1942) ..... **Billy Strayhorn**

Scott Jones - trombone

This is a good example of Strayhorn's general favoring of a more clipped, staccato style of writing, particularly in the brass, which helps to focus a brighter, more pointed sonority.

Mood Indigo (1950) ..... **Duke Ellington**

Kim Wilson - vocal

Mood Indigo was originally recorded for the OKeh label. It is possibly the most celebrated of all of Ellington's works, and he sometimes claimed to have written it in fifteen minutes, while waiting for his mother to finish cooking dinner on the night before the OKeh session. This is quite a long arrangement featuring both clarinet and vocal solos.

Rockin' in Rhythm (1930) ..... **Duke Ellington and Harry Carney**

This is another of the Ellington band's most celebrated numbers. While the composers are shown as "Ellington-Carney-Mills," Barney Bigard told a different story to Max Jones during a 1975 interview for the English periodical *Melody Maker*: "Truthfully that was my number and Johnny Hodges' number. . .How it came about, in the Palace Theatre then they had these two comedians, and they used to do a song by themselves -- something about 'I Got the Number,' something like that. So Johnny and I we're sitting there and I says: 'Come on John, let's do something about this.' And so we made up *Rockin' in Rhythm* for their act. Now Duke said that Carney wrote it, but Carney never did. . ." (This remains a controversial topic.)

All arrangements have been transcribed by David Berger with the exception of *Mood Indigo* which was completed by Bill Dobbins, Eastman School of Music.

Dates indicate the year of the recording from which the transcription was extracted.

Edward Kennedy Ellington (1899 - 1974)

The "Duke" was born a butler's son in Washington, D.C., in 1899. As a musician, there has been no other artist quite like him. A few may have composed as much as Duke did; his expansive talent poured out more than five thousand compositions, from all time pop songs, like Sophisticated Lady and Solitude. to major suites and musicals. But no one else ever wrote so much music while leading a great orchestra for almost half a century through the non-stop grind of one-night concerts and dances in virtually every country in the world. Stokowski and Stravinsky described Ellington as one of the greatest living composers, and they were not alone in their acclaim - Duke was compared with Delius and Debussy, Mozart and Bach.

The man who inspired these accolades was remarkable in other ways. He was a snappy dresser, gourmet, bon vivant, humorist, sophisticate, lover of beautiful women. Yet the man who created the legend was an enigma, living behind many masks. Too much talk, he once said, stinks up the place. His fury would be roused if people tried to dig into the mystery of his early marriage, and only late in his life did the world understand the depth of his religious beliefs, which culminated in a decade of magnificent sacred concerts. Ellington was essentially an intensely private person, using his mad race around the world and his apparent openness to shelter his privacy, to leave him free to concentrate on the only thing which mattered to him, his music.

-R.T. Shaw (paraphrased
from the album,
Duke Ellington Live at the
Blue Note - 1952)

Billy Strayhorn (1915 - 1967)

"Poor Little Sweet Pea", William Thomas Strayhorn, the biggest human being who ever lived, a man with the greatest courage, the most majestic artistic stature, a highly skilled musician whose impeccable taste commanded the respect of all musicians and the admiration of all listeners.

His audience at home and abroad marveled at the grandeur of his talent and the mantle of tonal supremacy that he wore only with grace. He was a beautiful human being, adored by a wide range of friends - rich, poor, famous and unknown. Great artists pay homage to Billy Strayhorn's God-given ability and mastery of his craft. Because he had a rare sensitivity and applied himself to his gifts, he successfully married melody, words and harmony, equating the fitting with happiness.

His greatest virtue, I think, was his honesty - not only to others but to himself. His listening-hearing self was totally intolerant of his writing-playing self when, or if, any compromise was expected, or considered expedient. Condescension did not exist in the mind of Billy Strayhorn.

He spoke English perfectly and French very well. He demanded freedom of expression and lived in what we consider the most important of moral freedoms: Freedom from hate, unconditionally; freedom from all self-pity (even throughout all the pain and bad news); freedom from fear of possibly doing something that might help himself; and freedom from the kind of pride that could make a man feel he was better than his brother or neighbor.

His patience was incomparable and unlimited. He had no aspirations to enter into any kind of competition, yet the legacy he leaves, his oeuvre, will never be less than the ultimate on the highest plateau of culture (whether by comparison or not).

God bless Billy Strayhorn!

- Duke Ellington
May 31, 1967

David Berger

David Berger is a jazz composer, arranger and conductor who has transcribed more than two hundred Ellington masterworks. He is the country's top specialist in swing, providing the most authentic scores available for classic jazz productions.

Mr. Berger first played trumpet with some of the best big bands, but he has worked most often as a composer and orchestrator, collaborating on albums and with the bands of Clark Terry, Buddy Rich, Chuck Israels, Mercer Ellington, and Thad Jones and Mel Lewis. Mr. Berger has been the conductor and transcriber of the Lincoln Center Classical Jazz Orchestra in New York City since its inception in the summer of 1988. Wynton Marsalis, Artistic Director of Jazz at Lincoln Center, says: "Were it not for David Berger's painstaking efforts and meticulous transcriptions, these fine Ellington scores would not be available so that we might study and play this music." And noted jazz critic and author Stanley Crouch says that "as a conductor, arranger, transcriber and communicator of the intricacies of orchestral jazz, David Berger is one of the finest musicians in the United States today."

Mr. Berger has scored for Broadway shows, including Sophisticated Ladies, for Hollywood movies, including The Cotton Club and Brighton Beach Memoirs, for dance companies, including Alvin Ailey, and for recordings, including Freddie the Freeloader with Jon Hendricks.

Mr. Berger currently holds teaching positions on the faculties of the Manhattan School of Music and William Patterson College, and performs guest conductorships and workshops both in the U.S. and abroad.

A Few of the Musicians Most Significant to Ellington

Saxophone and Clarinet
Johnny Hodges
Russell Procope
Jimmy Hamilton
Paul Gonsalves
Harry Carney
Rudy Jackson
Barney Bigard
Willie Smith
Otto Hardwicke
Ben Webster
Al Sears
Harold Ashby

Drums
Sonny Greer
Louis Bellson
Sam Woodyard
Rufus Jones

Trumpet
William "Cat" Anderson
Ray Nance
Cootie Williams
Willie Cook
Clark Terry
Mercer Ellington
Louis Metcalf
Bubber Miley
Arthur Whetsol
Rex Stewart
Taft Jordan
Harold "Shorty" Baker
Johnny Coles
Money Johnson

Piano
Duke Ellington
Billy Strayhorn

Trombone
Joe "Tricky Sam" Nanton
Lawrence Brown
Juan Tizol
Britt Woodman
Quentin "Butter" Jackson
Tyree Glenn
Buster Cooper

Bass
Wellman Braud
Billy Taylor
Jimmy Blanton
Oscar Pettiford
Wendell Marshall
Jimmy Woode
Aaron Bell
Ernie Shepard

Composer-Arranger Billy Strayhorn collaborated with Duke for 28 years.

Western Illinois University Jazz Studio Orchestra

Dale Hopper - Conductor

Saxophone
Brian McCawley, Wheaton
Trey Semmes, Nashville TN
David Damm, Quincy
Joel Moore, Joliet
Jeremy Bell, Macomb

Trumpet
Billy Hardy, Bourbonnais
Tommy Romer, Mt. Pulaski
Chris Bianchetta, Geneseo
Rebecca Stekl, Montgomery
Jeff Loper, Freeport

Trombone
Scott " Bubba" Jones, Hinsdale
Keith Ozsvath, Willow Springs
Tony Bianchetta, Geneseo
Mark Sanderson, Carpentersville

Rhythm
Piano- Stephen Kummer, Mokena
Bass-Toby Curtright, Carpentersville
Drums-Frank Parker, Harvey

Additional musician - David Cobbel, Clarinet

Jazz Studio Orchestra - Biography

As the top performing jazz ensemble at Western Illinois University, the Jazz Studio Orchestra has won many awards including:

1985 - Elmhurst College Jazz Festival
- Outstanding Big Band
- Outstanding Combo
- Best Big Band Composition
- Best Combo Composition
- 5 All Star Jazz Musicians

1987 - Music Fest U.S.A. National Finals
- 2nd Place for Big Band (Silver Award) in the university category

1989 - Music Fest U.S.A. National Finals
- 1st Place for Big Band (Gold Award) in the university category

1993 - Grammy nomination for the compact disc ***Jazz at the Crossroads***

The Jazz Studio Orchestra annually travels throughout the Midwest presenting concerts and clinics in high schools, colleges, universities, and numerous festivals. In the spring of 1988 and 1990, the band toured West Germany, performing at jazz houses, universities, and music hochschulen. In 1991, they appeared in the Santa Fe, NM Jazz Festival.

Top Name Guest Artists

WIU yearly attracts big names in jazz and entertainment. The Woody Herman Band, the Toshiko Akiyoshi Big Band, the Count Basie Band, Pat Metheny, Dizzy Gillespie, Spyro Gyra, Maynard Ferguson, Bob Hope, Red Skelton, Bob Newhart, and Harry Blackstone are a few who have appeared in recent years. Guest artists performing with the WIU groups include Urbie Green, Ernie Watts, Louis Bellson, Bunky Green, Nick Brignola, Marvin Stamm, Steve Houghton, Diane Schuur, Snooky Young, Frank Mantooth, Willie Thomas, Danny Barber, Rich Matteson, Don Menza, Chris Potter, Steve Turre, Joel Spencer, Von Freeman, Clark Terry, Herbie Mann, John Fedchock, John Campbell, and German jazz star Bernd Konrad.

Jazz Studio Orchestra News

In the Spring of 1992, the Jazz Studio Orchestra recorded its first compact disc titled, ***Jazz at the Crossroads.*** It was recorded after a two-week tour of the Chicago suburbs and Albuquerque and Santa Fe, New Mexico. Since its release in December of 1992, ***Jazz at the Crossroads*** has received a Grammy Nomination as well as international accolades, including the following:

> The Western Illinois group is especially good. It has spirit, power and a powerful sense of swing. - ***Chicago Tribune***

> The band storms through a collection of standards and originals, displaying tightly integrated section work, highlighted by fluent solo contributions. - ***Jazz Journal, London, England***

The Jazz Studio Orchestra will have a busy Spring in 1994. In addition to the Duke Ellington tribute tour, the band will be traveling to Notre Dame Indiana to compete in the University of Notre Dame Collegiate Jazz Festival. Then, in May, the band will tour the metropolitan areas of St. Louis, Memphis, New Orleans, and Nashville. While in Nashville they will record their second C.D, which is to be entitled ***The Third Degree***. Trombonist, John Fedchock will record with the band on his new big band chart, ***The Third Degree***, (commissioned by the Jazz Studio Orchestra).

Western Illinois University

Western Illinois University serves as the major academic institution and cultural center in West Central Illinois. The university enrolls over 13,000 undergraduate and graduate students at its campus in Macomb in six undergraduate colleges. Western offers the richness and breadth of cultural opportunity traditionally associated with a large university in a relaxed, small-town setting. The College of Fine Arts, comprised of the departments of Music, Art, and Theatre, assumes a leading role in enriching the cultural life of the campus and region with frequent performances, exhibitions, and lectures.

Programs of Study

Western Illinois University offers both the Bachelor of Arts and Master of Arts degrees in music. Undergraduate and graduate students may concentrate in wind or percussion performance, or they may elect a wind or percussion instrument as their principal instrument as they work toward a degree in another area, such as Music Education, Music Therapy, Music Merchandising, or Theory/ Composition. At the heart of the wind or percussion major's musical study are the private lessons they receive with a specialist on their instrument. All instrumental music majors receive an hour of private study each week and participate in small and large instrumental ensembles.

Showcase Ensembles at WIU

In addition to the Jazz Studio Orchestra, WIU is also the home of one of the finest collegiate wind ensembles in the United States. The WIU Symphonic Wind Ensemble is nationally recognized for its high level of performance and has recently appeared at many of music educations highest profile events such as the Music Educators National Conference in Washington D.C., and the Collegiate Band Directors National Association in Omaha, Nebraska. This outstanding group has also recently released its first compact disc entitled ***Fantasy Variations.***

WIU is also extremely proud of its 200 member Marching Band. The Marching Leathernecks, which utilize the latest corps style marching techniques, perform at home football games, area parades and other special events. In recent years, the band has performed during the half-time shows for the Kansas City Chiefs, Indianapolis Colts, and the Chicago Bears.

Other Performance Opportunities at WIU

In addition to the groups listed above, WIU also offers several other exciting performance opportunities. These include a large concert band, a symphony orchestra, three jazz bands, a chamber orchestra, a basketball pep band, and a recreation band. There are also several other small groups to perform in such as brass ensembles, woodwind ensembles, jazz combos, percussion ensembles and more.

For further Information, contact Dale Hopper, Director of Bands, 204 Sallee Hall, Western Illinois University, Macomb IL 61455 or phone (309) 298-1505.

Wind and Percussion Staff

Adam F. Brennan, Percussion
Bruce Briney, Trumpet
Gerald Carey, Flute
Richard Cheadle, Percussion
Roger Collins, French Horn
Jon Dugle, Trumpet
Michael Ericson, Oboe
Earl Gately, String Bass
Robert Koper, Bassoon
Hugo Magliocco, Trombone
Annette Pegis, French Horn
Terry Solomonson, Tuba
George Townsend, Clarinet
John Vana, Saxophone

University Bands Office Staff

Dale Hopper, Director of Bands
Adam F. Brennan, Asst. Dir. of Bands
Jon Dugle, Wind Ensemble Director
David Damm, Graduate Assistant
John Prats, Graduate Assistant
Tom Romer, Graduate Assistant
Mary Hughes, Secretary

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Upcoming Events

Wind Ensemble Concert - March 26, Hainline Theatre, WIU 8 p.m.
Jazz Studio Orchestra Concert - April 6, University Union Grand Ballroom 8 p.m.
Jazz Studio Orchestra Competition - April 8-9, University of Notre Dame Jazz Festival
Wind Ensemble Presidents Concert April 30, Hainline Theatre, WIU 8 p.m.
Jazz Studio Orchestra Concert - May 1, Hainline Theatre, WIU 8 p.m.

Western Illinois University Summer Music Camps 1994

Session I - June 19-25

Junior & Senior High Flute Camp - Gerald Carey, Director
Junior & Senior High Saxophone Camp - John Vana, Director
Junior & Senior High Trombone Camp - Hugo Magliocco, Director
Senior High Marching Flags Camp - Christy Carrier, Director
Senior High Drum Major Camp - Chris Pitlik, Director

Session II - June 26-July 2

Junior High Concert Band Camp - David Wetmore, Director
Senior High Concert Band Camp - Jon Dugle, Director

Session III - July 3-9

Senior High Concert Choir Camp - James Stegall, Director
Junior & Senior High Jazz Bands Camp - Dale Hopper, Director
Junior & Senior High Jazz Piano Camp - Claudia McCain, Director

For furthur Information and application,write to:

Summer Music Camps
Western Illinois University
Macomb, Il 61455
Phone 309/298-1505
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Western Illinois University

Board of Governors Universities

University Singers

1993-94
Tour

Conductor
John Reiniche
God With Us

Olivet Nazarene University
Kankakee, Illinois

PROGRAM

God With Us	Don Moen Jack W. Hayford Tom Harley Tom Fetke Camp Kirkland
Narrator	Matt Huston
Soloist	Tim Strawser Kim Cable Damon Price
Praise Team	Jamie Britton Michelle Milburn Jennifer Crowder Stephan Swan Corey Mettler
Reader	Mark Taylor

The 52 men and women in the group represent the full range of academic majors and interests at the university. University Singers will present a worship experience of choral music designed for the church of the 90's. University Singers seek to continually lift up the name of Jesus Christ and exhibit His work in the personal lives of each member of the ensemble.

Conductor John Reiniche teaches voice and produces the Music Drama performance each spring in addition to directing University Singers. He holds both a Bachelor of Science and Master of Music degrees in voice from Ball State University and has continued graduate work at Indiana University, Bloomington. He and his wife, Debbie, have one child, Heather, and live in Momence, Illinois.

University Singers Activities

Spring Mission Project March 4-13
Tour March 20
Tour April 15-17
Chicago Central District presentation of
***God With Us*, McHie Arena April 24**

God With Us
Choruses

The congregation is invited to join the choir in singing the following songs during the performance of *God With Us*. Prof. Reiniche will turn and direct the congregation to sing at the appropriate times.

I just want to be where You are,
  dwelling daily in Your presence;
I don't want to worship from a-far,
  draw me near to where You are.

Crown Him King of Kings, Crown Him Lord of Lords,
  Wonderful Counselor, the Mighty God
Emmanuel, God is with us, And He shall reign,
  He shall Reign, He shall Reign forever more.

Great is Thy faithfulness, O God my Father,
  There is no shadow of turning with Thee;
Thou changest not, Thy compassions they fail not;
  As Thou hast been Thou forever wilt be.

Great is Thy faithfulness! Great is Thy faithfulness!
  Morning by morning new mercies I see;
All I have needed Thy hand hath provided,
  Great is Thy faithfulness, Lord, unto me!

Pardon for sin and a peace that endureth,
  Thy own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
  Blessings all mine, with ten thousands be-side.

Faithful, You are faithful,
  King of kings, Lord of lords, You are faithful;
Faithful, You are faithful,
  King of kings, Lord of lords, I worship you.
  King of kings, Lord of lords, I worship you.

Blessed be the name of the Lord,
  He is worthy to be praised and adored;
  So we lift up holy hands in one accord,
Singing "Blessed be the name, blessed be the name,
  blessed be the name of the Lord!"

No other name but the name of Jesus,
  no other name but the name of the Lord;
No other name but the name of Jesus
  is worthy of glory and worthy of honor,
  and worthy of power and all praise.

All hail the pow'r of Jesus' name!
  Let angels prostrate fall;
Bring forth the royal diadem,
  And crown Him Lord of all;
Bring forth the royal diadem,
  And crown Him Lord of all.

1993-94 University Singers

Soprano I
Jamie Britton
Kimberly Cable
Rebecca Keith
Beth Phelps
Roxanne Yocum

Soprano II
Lori Bennett
Lori Bible
Erin Burden
Trina Fryman
Traci Hall
Tiffany Hardy
Michelle Milburn
Pam Myers

Alto I
Jennifer Crowder
Julie Duerksen
Carla Lange
Pamela Montney
Susan Palmer
Jamie Satterlee
Joy Stratford
Allyson Thomas

Alto II
Tricia Berbaum
Mary Ann Cheney
Jill Kirk
Kathi Owens

Piano
Kelly Johnson

Keyboard
Alison Kaiser

Tenor I
Brian Greenlee
Matthew Huston
David Ludwig
Tim Stawser
Keith M. Werda II

Tenor II
Jason Bullock
Jason Marchand
Damon Price
Michael Sperry
Stephen Swan

Baritone
Andy Dayton
Thomas Herndon
Tim Lewis
Kevin Muramatsu
Richard Schmidt
Merari Yisrael

Bass
Jeff Crowder
Corey Mettler
Dan Meyer
Daniel Montney
Mark Taylor

Electric Bass
Justin Curry

Drums
Brian Greenlee

John C. Bowling

President
Olivet Nazarene University

Prior to accepting his current position as president of Olivet Nazarene University in August of 1991, Dr. Bowling served as the senior pastor of the College Church of the Nazarene, Bourbonnais, for eight years. He has also been a member of the faculty at Nazarene Bible College in Colorado Springs, Colorado, and ONU, as well as an inter-term professor at Nazarene Theological Seminary.

Dr. Bowling holds a bachelor of arts degree in religion, as well as a master of arts degree in theology, from Olivet. He has also earned the master of religious education and doctor of education degrees from Southwestern Baptist Theological Seminary in Fort Worth, Texas, and a doctor of ministry degree from Southern Methodist University in Dallas, Texas. He has done post-doctoral work at Harvard Divinity School.

He is an active speaker and serves on a variety of community and district boards. His writings have appeared in several publications.

Olivet Nazarene University is located in Bourbonnais, Illinois, an hour south of Chicago's loop. ONU is a liberal arts university with a total enrollment of 2,194 from a four-state educational zone (Illinois, Michigan, Indiana and Wisconsin) and around the nation and the world. These students represent more than 30 denominations. ONU offers academic programs in 62 majors, minors and fields of study, as well as a dynamic graduate and adult studies program tailored to meet the needs of the non-traditional student.

Olivet Nazarene University
Department of Music
presents

Student Recital

All in the April evening — **Hugh S. Roberton**
Lisa Terch, soprano
Sonya Yates, piano

Rondo — **James Hook**
from Terzetto
Horn Ensemble
Ben Brajcki
Todd McClellan
Chad Steinacker

For Behold, Darkness Shall Cover The Earth — **George F. Handel**
from Messiah
John Beegle, baritone
Julia Boone, piano

Still Wie Die Nacht — **Carl Bohm**
Lawrence Phillips, tenor
Melissa Johnston, piano

Aimons-nous — **Camille Saint-Saëns**
Melinda Watson, mezzo-soprano
Julia Boone, piano

Adagio et Tarantella **Ernesto Cavallini**

Kevin L. Steely, clarinet
Kelly Johnson, piano

Coming Events

March		
24	*Thu*	*Stage Band Concert*
April		
7-8		*Music Drama*
		Hansel and Gretel
9	*Sat*	*Matinee at 1:00 p.m.*
19	*Tue*	*Flute Choir Recital*
22	*Fri*	*Band Concert*
25	*Mon*	*Junior Recital*
		Kay Welch, soprano
26	*Tue*	*Canterbury Trio Concert*
28	*Thu*	*Student Recital*
29	*Fri*	*Student Recital*
	9:45 a.m.	
30	*Sat*	*Senior Recital*
	2:00 p.m.	*Jason Eaton, tenor*
		Brian Parker, baritone
May		
5	*Thu*	*Commencement Concert*

7:30 p.m.
March 22, 1994
Kresge Auditorium
Larsen Fine Arts Center

Olivet Nazarene University
Music Department
Presents

The Stage Band Spring Concert

Directed by Eric Penrod
March 24, 1994

Kansas City . . . . . Jerry Leiber & Mike Stoller
arr. Larry Norred

Stompin' At The Savoy. . . . . Benny Goodman
arr. Ralph Burns

Brainless Ballad . . . . . Doug Beach
Dan Read, Trumpet Soloist

Blackjack . . . . . Donald Byrd
arr. Mitch Farber & Alan Grigg

555 Feet High . . . . . Bill Potts

INTERMISSION

Sure Thing . . . . . Phil Field

Secret Love . . . . . Paul Webster & Sammy Fain
arr. Frank Mantooth
Eric Johnson, Trumpet Soloist

Green Light Blues . . . . . Louie Belson
arr. Tommy Newsom

Sweet Georgia Brown . . . . . Ben Bernie
arr. Sammy Nestico

Africa . . . . . David Paich & Jeff Porcaro
arr. John Berry

Personnel

Darla Smith, Alto Saxophone
Mary Atkinson, Alto Saxophone
Kevin Steely, Tenor Saxophone, Soprano Saxophone, Piccolo, Clarinet
Kristy Sellers, Tenor Saxophone
Ann Betz, Baritone Saxophone

Eric Johnson, Trumpet
Dan Read, Trumpet
Andrew Smith, Trumpet
Greg Tolley, Trumpet
Aaron Green, Trumpet

Naomi Ashley, Trombone
Dave Noble, Trombone
Edda Pratz, Trombone
Dave Fritz, Trombone

Rod Loren, Piano
Justin Curry, Bass Guitar
Pat Lake, Drum Set/Percussion
Jeff Burke, Drum Set/Percussion

Concert Band

1994
Tour

Conductor
Harlow Hopkins

Olivet Nazarene University
Kankakee, Illinois

INVOCATION — The Pastor

Punchinello, Overture to a Romantic Comedy — Alfred Reed

This brilliant work, combining elements of the symphonic variation form with those of the large pit orchestra styling, was written for the Western Illinois Symphonic Wind Ensemble. The music is in the traditional three-part overture form (fast-slow-fast) with a warm, lyrical middle section set off by a brilliant opening and closing group of themes that are constantly developed; with all of the resources of the modern integrated wind ensemble. Although there is no program, nor is the music conceived in terms of any specific play or story, listeners may find a touch of nostalgia in the long, singing line of the middle section, or in the exciting rhythms in the final portion.

Noah — Russ Newbury

1. God's disappointment with man. This movement hints at an impending doom that is inevitable for a corrupt, vile people.
2. Noah finds favor with God. Noah is in the midst of his preparation for the adventure to come. A long timpani solo echoes the final sermon before the destruction of mankind. The movement ends with a serene reflection of God's disappointment.
3. The Flood/Finale. The turmoil of God's final wrath begins the movement. From a rain storm to the conclusion of all life, we are brought to a divine sense of his total control. A trombone choir makes a brief statement of the Doxology which confirms man's renewed place with God, a kind of aural rainbow. The movement ends with a heroic stand which confirms the permanence of our place with God for all of eternity.

Festival of American Spirituals — Arranged by Jerry Nowak

Little David, Play on Your Harp
Sometimes I Feel Like a Motherless Child
Ezekiel Saw the Wheel
Were You There?
Joshua
Nobody Knows the Trouble I've Seen
Ev'ry Time I Feel the Spirit

GREETINGS FROM OLIVET — Naomi Ashley

Hymn Variants — Alfred Reed

Proclamation
Adoration
Exultation

The great German chorale melody which has come down to us with its Latin title, "In Dulci Jubilo", ("Now Let Us Sing With Joy") is at least 450 years old. "Proclamation" represents the proclaiming of the good news of the birth of Christ. "Adoration" depicts the hushed, breathless contemplation of the child newly born in the manger. "Exultation" attempts to portray the rejoicing of the shepherds and angels singing their praise of God and the glory of the event that was to change the world, ending with the restatement of the original melody in all the power and majesty of the full ensemble.

Fantasy-Variations on "O God Our Help in Ages Past" Ovid Young

"Fantasy-Variations" was premiered in the Indianapolis, Indiana, Hoosier Dome on July 26, 1993, at the Twenty-Third International General Assembly of the Church of the Nazarene. It was commissioned by Eastern, Mid-America and Point Loma Nazarene Colleges, Southern and Olivet Nazarene Universities. The Band was made up of personnel from nearly all of the Nazarene colleges and universities. Dr. Hopkins conducted.

TESTIMONIES

Trumpet Duet Eric S. Johnson & Dan Read

Sonya Yates, Piano

On A Hymnsong of Philip Bliss David R. Holsinger

"It is Well with My Soul" was arranged for band by Mr. Holsinger in 1989. It is a simple, but effective setting of this well-known and loved hymn.

OFFERTORY -- Turn Your Eyes Upon Jesus Arr. by James Curnow

Todd McClellan, French Horn

Radetzky March Johann Strauss

Adapted and Arranged by Alfred Reed

BENEDICTION

FLUTE
Kara Brown-Rochester, IN*
Alicia Butler-Argenta, IL
Mary Ann Cheney-Howell,MI
Cheri Cochran-Bonfield, IL
Tawni Grable-Bourbonnais, IL
Michelle Lafevor-Avila, IN
Heidi Lane-Sonerset, KY
Donna Pierson-Urbana, IL

OBOE
Bliss Johnston-Huntington, IN
Beth Smith-Deckerville,MI*

BASSOON
Bryan Burris-Roanoke, IL*
Marie Allis-Howell, MI

CLARINET
Julie Bisgeier-Flushing, MI
Trisha Garrison-Mt. Ayr, IN
Kristy Sellers -Shelbyville, IL
Kevin Steely-Howell, MI*
Kris Strehlow-Madison, WI
Jeanette Wells-Smithfield,IL
Jennifer Willis-Morris, IL

BASS CLARINET
Michell Hecathorn-Woosung, IL

CONTRABASS CLARINET
Jennifer Richmond-Manteno, IL

ALTO SAXOPHONE
Darla Smith-Deckerville, MI*
Jean Teeter-Los Lunas, NM

TENOR SAXOPHONE
Tina Roberts-Ft. Lauderdale, FL

BARITONE SAXOPHONE
Tom Herndon-Hoopeston, IL

TRUMPET
Aaron Green-New Castle, IN
Danny Hines-Mt. Dora, FL
Eric S. Johnson-Galesburg, IL*
Christy McFarland-Louisville, KY
Dan Meyer-Ft. Wayne, IN
Mark Moore-Beaverton, MI
Dan Read-Olathe, KS
Andrew Smith-Oak Harbor, WA
Gregory Tolley-Brownsburg, IN

HORN
Ben Brajcki-Portage, IN
Mary Dillinger-Bourbonnais, IL
Todd McClellan-Olathe, KS*
Chad Steinacker-Bourbonnais, IL
Julie Steinacker-Bourbonnais, IL

TROMBONE
Naomi Ashley-Moville, IA
Ken Bushey-Florissant, MO
Jeff Haynes-Fountain City, IN*
Matt Moore-Beaverton, MI

EUPHONIUM
Tony Crisp-Abingdon, IL
Shannon Hicks-Casey, IL
Jonathan Johnson-New Castle, IN*

TUBA
David Bowden-Morris, IL*
Chad Sears-Connersville, IN

STRING BASS
Andrea Peterson-Surrey, B.C., Canada

PERCUSSION
Jeff Burke-Janeville, WI
Tiffani Fisher-Petersburg, IN
Brian Greenlee-Dayton, OH
Patrick Lake-Tucker, GA*
Sonya Yates-Casey, IL

** denotes section leader*

OLIVET NAZARENE UNIVERSITY
Artist-Lecture Series

presents

PORTLAND STRING QUARTET

Stephen Kecskemethy, violin
Ronald Lantz, violin
Julia Adams, viola
Paul Ross, cello

Quartet No. 5 in D minor — George Whitefield Chadwick (1854-1931)

Allegro moderato
Andantino
Presto e leggiero-Molto meno mosso-Tempo primo
Allegro vivace

Quartet #1 (1933) — Walter Piston (1894-1976)

Allegro
Andante
Allegro vivace

INTERMISSION

Quartet in F Major, "American", Opus 98 — Antonin Dvorak *(1841-1904)*

Allegro ma non troppo
Lento
Molto vivace
Finale; vivace ma non troppo

NATIONAL TOUR DIRECTION/MANAGEMENT
Joanne Rile Artists Management, Inc.
100 Old Your Road, Benson East Suite 1206
Jenkintown, Pennsylvania 19046-3613
Telephone: (215) 885-6400 / Fax (215) 885-9929

7:30 p.m.
March 28, 1994
Kresge Auditorium

Olivet Nazarene University

presents...

"A Night of Percussion"

Tuesday, April 5, 1994
7:00 PM
Kresge Auditorium

"A Night Of Percussion"

Olivet Nazarene University

Kresge Auditorium

Tuesday, April 5, 1994
7:00 PM

For Mallets..... Wilding/White
Tiffany Fisher
Sonya Yates

The Two Woodpeckers' Polka..... Asabuki
Nikki Montague
Denise Haag

Turkish March..... Beethoven/Roy
Anna Quanstrom
Darla Smith
Sonya Yates
Tiffany Fisher
Jeff Burke

One Notch Higher..... Molenhof
Jeff Burke
Bill Gade

Trio for Percussion..... Benson
Jeff Burke
Patrick Lake
Bill Gade

The Happy Farmer..... Schumann/Roy

Anna Quanstrom
Darla Smith
Sonya Yates
Tiffany Fisher
Jeff Burke

Quartet for Paper Bags..... Spirak

Jeff Burke
Patrick Lake
Sonya Yates
Tiffany Fisher

Swords of Moda-Ling..... Peters

Herscher High School Percussion Ensemble

INTERMISSION

BBCHS Drum Line..... Arr. Walters

Music for Pieces of Wood..... Reich

BBCHS Percussion Ensemble

Mallet Madness

Steve Betz
Bill Dyche
Bill Gade
Joe Malik
Kay Moore

APRIL			
7-8		MUSIC DRAMA *Hansel and Gretel*	KRESGE
9	Sat	*Matinee at 1:00 p.m.*	
14	Thu	ORCHESTRA CONCERT	KRESGE
15-17		ORPHEUS TOUR *15 First Church, Marion, IN* *16 Wawasee Community, Syracuse, IN* *17 Lake Avenue, Fort Wayne, IN a.m.* *17 First Church, Huntington, IN p.m.*	
15-17		UNIVERSITY SINGERS TOUR *15 Muskegon First, Muskegon, MI* *16 Richfield Church, Otisville, MI* *17 Detroit First, Northville, MI a.m.* *17 Three Rivers, MI p.m.*	
19	Tue	FLUTE CHOIR RECITAL	KRESGE
22	Fri	BAND CONCERT	KRESGE
25	Mon	JUNIOR RECITAL *Kay Welch, soprano*	KRESGE
26	Tue	CANTERBURY TRIO	KRESGE
28	Thu	STUDENT RECITAL	KRESGE
29	Fri 9:45 a.m.	STUDENT RECITAL	KRESGE
30	Sat	SENIOR RECITAL Jason Eaton, tenor Brian Parker, baritone	KRESGE

ENGELBERT HUMPERDINK'S

Hansel & Gretel

Presented by

The Music Drama Class
Olivet Nazarene University

John Reiniche, Director

Kresge Auditorium
April 7 & 8, 7:30 p.m.
April 9, 1:00 p.m.

Hansel and Gretel

Act I - The Broommaker's House
Act II - The Ilsenstein
Act III - Outside the Witch's House

Cast

Gretel	Kay Welch
	Robin Crouse
Hansel	Jennifer Hewitt
	Allison Barriger
Mother	Mindy Watson
	Anna Quanstrom
Father	Matt McBurnie
Sandman	Lisa Terch
Dew Fairy	Shannon Kirby
Witch	Julia Boone
	Cindy Smith

Children's Chorus

Kelly Andrews *
Casey Coffey *
Jon DeZwan *
Jenna Harkness *
Chris Henricks *
Nicholas Kleinert *
Jill Papineau *
Elizabeth Snyder *
Lucas Smith *
Jennifer Stith
Marc Turner
Julia Roat * (Adult Angel)

Matt Andrews
Mallory Dewees
Elizabeth N. Gunn
Ken Heitz *
Laura Kerschke *
Jina Miller
Heather Reiniche
Trent Sherman
Barbara Staton *
Raul Trevino *
Kathryn Williams *
Fred Zanto

* angels

Thanks to the moms and dads of the children's chorus members. We appreciate all of your hard work and effort (driving & sewing).

Producer	Prof. John Reiniche
Conductor	Prof. Joe Noble
Piano: Performance	Evelyn Noble
Rehearsal	Julie Hull
	Evelyn Noble
Student Director	Mandi Shinn
Children's Choir Director	Eric Baker
Children's Choir Assistant	Jillian Johnson
	Lawrence Phillips
Set Design	Julia Roat
Costume Designer	Julia Roat
	Tammy Kibbons
Properties Manager	Shayne Morrison
Assistant	Bliss Johnston
Publicity	Julie Hull
	Danny Hines
Stage Crew & Set Construction	Wade Harshman
	Julia Roat
	David Ludwig
	Julia Boone
	Troy Johnson
	John Beegle
	Lawrence Phillips
	Amy Soltow
	Mark Hodge
	Todd Craig
Lighting & Sound	Patrick Lake
	Ben Brajcki
Make-up	Shannon Kirby
	Jillian Johnson
	Lisa Terch
	Lawrence Phillips
Program Design and Layout	Lori Bennett
	Sandy Twait

Thanks to K.V.T. for the use of some of their sets. Don't miss the K.V.T. Performance of *Fiddler on the Roof.*

Excellence.

We hear a lot about excellence these days. Everybody wants it. Some say that it's what Americans once had but, having gotten complacent, began to lose. Others maintain that in an increasingly complex and competitive world, the only way to achieve it is through specialization.

We think the truth lies elsewhere: The American capacity for excellence has never been greater, new generations of students have never had more opportunity to prepare for it, and specialization is even more useful when supported by a rich general background in the arts, humanities, and sciences.

The fact is, **music study** is not just part of this experience—it's an *essential* part. To understand **music** is to know an entire range of human expression, and to be able to play it means participating in that communication. As much as writing or mathematics, **music** represents a special form of literacy with its own repertoire of emotional and intellectual content. Perhaps as in no other discipline, to study **music** is to study a truly universal language, one that illuminates our culture as it connects us with other people and other times.

Think About Music Study.

It's no wonder, then, that the understanding of **music** and the ability to play it have long been regarded as marks of a well-educated individual, as much as **music** itself is the mark of civilization. It's in this context—that a sequential, balanced, comprehensive program of **music study** belongs.

We stand ready to assist and support the music community in pursuit of providing music study for every child in our county and state. We believe MUSIC is . . . An Education For Life.

KING music

670 W. Broadway, Bradley Illinois 60915 • (815) 935-1115

OLIVET NAZARENE UNIVERSITY
Department of Music
presents

THE UNIVERSITY ORCHESTRA
Harlow Hopkins, Conductor

PROGRAM

Invocation

Aaron Copland
(1900-1990)

Fanfare for the Common Man
(1942)

Carl Goldmark
(1830-1915)

Sakuntala Overture, Op. 13
(1865)

Cesar Franck
(1822-1890)

Variations Symphoniques pour Piano et Orchestre
(1885)

Gerald Anderson, piano

PERSONNEL

Flute
- Kara Brown
- Rebecca Miles
- Mary Ann Cheney

Oboe
- Beth Smith
- Bliss Johnston

Clarinet
- Mary Atkinson
- Julie Bisgeier

Bassoon
- Bryan Burris
- Frances Smet-Mehrer

Horn
- Julie Steinacker
- Chad Steinacker
- Ben Brajcki
- Todd McClellan

Trumpet
- Christy McFarland
- Aaron Green
- Andrew Smith

Trombone
- Jeff Haynes
- Naomi Ashley
- Ken Bushey

Tuba
- David Bowden

Timpani
- Tiffani Fisher

Percussion
- Jeff Burke
- Pat Lake

Violin I
- Anna Quanstrom, (Concertmaster)
- Dan Meyer
- Juli Mercer
- Carol Curry
- Christopher Miller

Violin II
- Lyn McIntosh
- Mary Blair
- Aaron Smith
- Jessica Horn
- Patricia Horn

Viola
- Norman Schoer
- Lolita Phelps

Cello
- Daniel Gasse
- Glenn Brown

String Bass
- Andrea Peterson
- Justin Curry
- Nancy McCain

Olivet Nazarene University
Kresge Concert Series
presents
Stephan Gould, tenor
Gerald Anderson, accompanist

FOUR ITALIAN SONGS

Già il sole dal Gange	Alessandro Scarlatti (1660-1725)
Selve amiche, ombrose piante	Antonio Caldara (1670-1736)
Caro mio ben	Giuseppe Giordani (1753-1798)
Vittoria, mio cuore	Giacomo Carissimi (1605-1674)

FIVE LIEDER — Richard Strauss (1864-1949)

- Heimliche Aufforderung Op. 27, 3
- Breit' über mein Haupt Op. 19, 2
- Befreit Op. 39, 4
- All mein Gedanken Op. 21, 1
- Morgen Op. 27, 4

THE LAND OF LOST CONTENT — John Ireland (1879-1962)

- The Lent Lily
- Ladslove
- Goal and Wicket
- The Vain Desire
- The Encounter
- Epilogue

SELECTIONS from "Old American Songs" — Aaron Copland (1900-1990)

- The Dodger
- Simple Gifts
- At the River
- I Bought Me a Cat

Translations

Già il sole dal gange

Now the sun over the Ganges
Shines more brightly,
And dries every teardrop
Of the weeping dawn.
With its golden rays
It gilds every stalk,
And the stars of the sky
Are reflected on the meadow.

Selve amiche

Friendly forests, sheltering trees,
Faithful abode of my heart,
This loving soul asks of you
A little solace for its sorrow.

Caro mio ben

My dearly beloved, do believe me,
Without you I languish.
Your faithful lover is ever sighing,
Cease, o my cruel one, this severity!

Vittoria, mio cuore

Victory, my heart! Weep no more.
The lowly slavery to love is at an end.

The false woman is already
sowing deceit against you with glances
and false charms; deceit and trouble
have no more place, the passion of her
cruel flame has gone out!

No darts come from her laughing eyes any more.
Let a fatal wound strike my breast; I no longer think
of grief or torment; all the chains are broken and
fear has gone.

Heimliche Aufforderung (Secret Invitation)

Come, lift the sparkling cup to your lips,
And drink at the joyous feast to your heart's content.
And, as you lift it, throw me a secret glance;
Then will I smile and the drink as quietly, as I do,
Examine the crowd abbout us of intoxicated drinkers,
Do not look down upon them, no, lift the sparkling cup
Filled with wine, and let them enjoy their noisy feast.
But after you've gaily dined and quenched your thirst,
Then leave the festive scene of riotous merrymakers,
And stroll into the garden towards the rosebushes;
There I will await you after the old custom,
And will recline against your breast 'ere you know it,
And drink your kisses, as in days of yore,
And entwine in your hair the splendor of a rose;
Oh, come, you wondrous, longed-for night!

Breit' über mein Haupt

Let your raven hair fall upon my head,
Bring your face closer to me,
There streams into my soul so brightly and clearly
The light of your eyes. I do not wish for the sun's splendor above,
Nor for the radiant wreath of the stars; I want only the darkness of
Your raven locks, and the brightness of your glance.

Befreit (Freed)

You will not weep, softly, softly, you will smile and, as if before a journey,
I will respond with a glance and a kiss. Our lovely four walls, you gave them life,
I have made them for you into a whole world, Oh, happiness!
Then you will warmly clasp my hand, and surrender to me your soul,
Will leave me with our children. Your gave me all your life,
I will give it back to them, Oh, happiness! It wil be very soon,
We both know it; We have freed each other from pain, and so I gave you
Back to the world. Henceforth, you will come to me only in dreams,
To bless me and to cry with me, Oh , happiness!

All mein Gedanken

All my thoughts, my heart and my senses,

Are wandering there where my beloved is.
They go their way through wall and gate,
No locks nor moats can stand in the way;
They fly like little birds high through the air,
The need no bridges o'er the water and chasms.
They find the little town, they find the house,
They seek out her window from among all others,
And knock and call; Open, let us enter,
We come from your beloved and greet you,
Open up, let us in. Open up, let us in.

Morgen

And tomorrow the sun will shine again,
And on the path that I will follow,
It shall again unite us, happy ones,
Upon this sun-breathing earth...
And to the wide shore, with its blue waves,
We will quietly and slowly descend,
Speechless, we shall look into each other's eyes,
And upon us will descend the muted silence of happiness.....

Monday
April 18, 1994
7:30 p.m.
Kresge Auditorium

OLIVET NAZARENE UNIVERSITY
Department of Music
presents

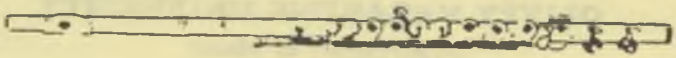
FLUTE CHOIR RECITAL

Directed by Michelle Lewis

Sonata Pian'e Forte	Giovanni Gabrieli
Minuet	Johann Sebastian Bach
Gymnopedie I	Erik Satie
Chaconne	Henry Purcell
Speedy Gonzales	Henry Mancini
Canon	J. Pachelbel

Intermission

Air from the Suite in D	Johann Sebastian Bach
Madrigals *The Olive Trees*	Samuel Adler
Alley Cat	Frank Bjorn
Sicilienne	Gabriel Faure
Tribute to Richard Rodgers	arr. Anne McGinty
Toccata	Johann Sebastian Bach



PERSONNEL

KARA BROWN
ALICIA BUTLER
MARY ANN CHENEY*
CHERI COCHRAN
TAWNI GRABLE
MICHELLE LAFEVOR
HEIDI LANE
DONNA PIERSON**

* Piccolo
** Alto Flute

7:30 p.m.Tuesday
April 19, 1994
Kresge Auditorium

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

OLIVET NAZARENE UNIVERSITY

CONCERT BAND

Annual Spring Concert

Harlow Hopkins, Conductor

James Jorgenson, Guest Conductor

Seventy-Seventh Season

PROGRAM

Emperata Overture (1964) — Claude T. Smith

Noah (1986) — Russ Newbury
1. Adagio-espressivo
2. Allegro
3. Con forza

Hymn Variants (1991) — Alfred Reed
1. Proclamation
2. Adoration
3. Exultation

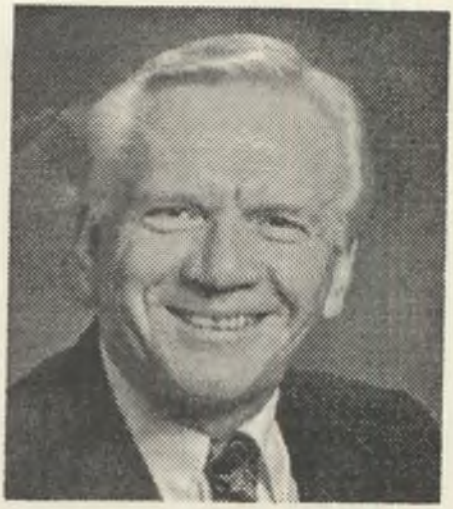
INTERMISSION

A Festival Prelude (1962) — Alfred Reed

Pavanne (1982) — Gabriel Faure
Transcribed by Maurice Gardner

Divertimento for Band, Opus 42 (1951) — Vincent Persichetti
1. Prologue
2. Song
3. Dance
4. Burlesque
5. Soliloquy
6. March

Kresge Auditorium
April 22, 1994
7:30 pm



JAMES JORGENSON

James Jorgenson is originally from Stoughton, Wisconsin, about twenty miles south of Madison. He is currently director of orchestras at Gordon College, Rockport, Massachusetts. Director of bands for 34 years at the University of Redlands, California, his bands received international acclaim. He has also served as music director/conductor of the Redlands Symphony Orchestra and the High Desert Symphony Orchestra. He has conducted in major concert venues throughout the world, including Carnegie Hall, the Kennedy Center, Town Hall, Westminster Hall, Notre Dame Cathedral and Victoria Hall.

Mr. Jorgenson also served as president of the College Band Directors National Association (1967-69) and is an elected member of the prestigious American Bandmasters Association. He is listed in ***Who's Who in Music.*** He is a member of the Board of Directors of the Rockport, Massachusetts, Chamber Music Festival.

PREVIOUS GUEST CONDUCTORS

1982 -- John P. Paynter, Northwestern University
1983 -- John P. Paynter, Northwestern University
1984 -- Frederick C. Ebbs, Indiana University
1985 -- Mark H. Hindsley, University of Illinois
1986 -- James Curnow, Conductor, Composer, Clinician
1987 -- Ray E. Cramer, Indiana University
1988 -- Thomas Dvorak, University of Wisconsin-Milwaukee
1989 -- Stephen W. Pratt, Indiana University
1990 -- Mark S. Kelly, Bowling Green State University
1991 -- Timothy Salzman, University of Washington
1992 -- Eugene Rousseau, Saxophonist, Indiana University

PERSONNEL

FLUTE
Kara Brown*-Rochester, IN
Alicia Butler-Argenta, IL
Mary Ann Cheney-Howell,MI
Cheri Cochran-Bonfield, IL
Tawni Grable-Bourbonnais, IL
Michelle Lafevor-Avila, IN
Heidi Lane-Sonerset, KY
Donna Pierson-Urbana, IL

OBOE
Bliss Johnston-Huntington, IN
Beth Smith*-Deckerville,MI

BASSOON
Bryan Burris*-Roanoke, IL
Marie Allis-Howell, MI

CLARINET
Julie Bisgeier-Flushing, MI
Trisha Garrison-Mt. Ayr, IN
Kristy Sellers -Shelbyville, IL
Kevin Steely*-Howell, MI
Kris Strehlow-Madison, WI
Jeanette Wells-Smithfield,IL
Jennifer Willis-Morris, IL

BASS CLARINET
Michell Hecathorn-Woosung, IL

CONTRABASS CLARINET
Jennifer Richmond-Manteno, IL

ALTO SAXOPHONE
Darla Smith*-Deckerville, MI
Jean Teeter-Los Lunas, NM

TENOR SAXOPHONE
Tina Roberts-Ft. Lauderdale, FL

BARITONE SAXOPHONE
Tom Herndon-Hoopeston, IL

TRUMPET
Aaron Green-New Castle, IN
Danny Hines-Mt. Dora, FL
Eric S. Johnson*-Galesburg, IL
Christy McFarland-Louisville, KY
Dan Meyer-Ft. Wayne, IN
Mark Moore-Beaverton, MI
Dan Read-Olathe, KS
Andrew Smith-Oak Harbor, WA
Gregory Tolley-Brownsburg, IN

HORN
Ben Brajcki-Portage, IN
Mary Dillinger-Bourbonnais, IL
Todd McClellan*-Olathe, KS
Chad Steinacker-Bourbonnais, IL
Julie Steinacker-Bourbonnais, IL

TROMBONE
Naomi Ashley-Moville, IA
Ken Bushey-Florissant, MO
Jeff Haynes*-Fountain City, IN
Matt Moore-Beaverton, MI

EUPHONIUM
Tony Crisp-Abingdon, IL
Shannon Hicks-Casey, IL
Jonathan Johnson*-New Castle, IN

TUBA
David Bowden*-Morris, IL
Chad Sears-Connersville, IN

STRING BASS
Andrea Peterson-Surrey, B.C., Canac

PERCUSSION
Jeff Burke-Janeville, WI
Tiffani Fisher-Petersburg, IN
Brian Greenlee-Dayton, OH
Patrick Lake*-Tucker, GA
Sonya Yates-Casey, IL

* denotes section leader

OFFICERS

President -- Eric Johnson
Vice President-- Darla Smith
Secretary -- Sonya Yates
Treasurer -- Dan Read
Librarian -- Andrea Peterson
Chaplain -- Jeff Haynes
Historian -- Patrick Lake
Transportation -- Chad Steinacker
Publicity -- Heidi Lane

Olivet Nazarene University
Department of Music
presents

Junior Recital
Kay Welch, soprano
Senior Recital
Sonya Yates, piano

Du bist die Ruh — Franz Schubert
Die Allmacht — (1797-1828)

Tout est si beau! — Serge Rachmaninoff (1873-1943)

Miss Welch

Sonata in c minor, K. 457 — Wolfgang A. Mozart (1756-1791)
Allegro
Adagio
Molto Allegro

Miss Yates

Ah! Je ris de me voir — Charles Gounod (1818-1893)
from Faust
Quando men vo — Giacomo Puccini (1858-1924)
from La Boheme
Mi chiamano Mimi
from La Boheme

Miss Welch

Un Sospiro	Franz Liszt (1811-1886)

Miss Yates

Oh! had I Jubal's lyre from Joshua	George F. Handel (1685-1759)
I Hate Music!	Leonard Bernstein (1918-1990)

Miss Welch

Piano Concerto No. 2, Op. 102 Allegro	Dmitry Shostakovich (1906-1975)

Miss Yates

Miss Sonya Yates is the 1994 recipient of the *Walter B. Larsen Award for Musical Excellence.*

This recital is being presented in partial fulfillment of the requirements for the Bachelor of Arts degrees with concentration in Music Education and Music Performance.

7:30 pm
April 25, 1994
Kresge Auditorium

PROGRAM TRANSLATIONS

Du bist die Ruh

Thou art sweet peace and tranquil rest
I long for thee to sooth my breast
I dedicate 'mid joys and sighs
Thy dwelling in my heart and eyes

Come then to me and close the door
And never, never leave me more
Chase every pain from out this breast
Calming this heart to joyful rest

Let thy pure light my glance control
With lustre bright, fill my soul,
Fill thou my soul!

Die Allmacht Omnipotence

Great is Jehovah the Lord!
The Heavens and the earth tell abroad his power and might.
His voice in the tempest rings high, it is heard in the streams answering call. Great is Jehovah the Lord!
Great his power and might.
From him is the message in whispering branches,
His is the breath through the waving corn,
And His is the beauty of blossoming flowers,
His eyes look down from the star paved depths of heaven.
Dread is His law when He thunders on high His word in the lightning runs in letters of fire!
Yet shall the throbbing heart know plainly still Jehovah's might, The eternal Godhead Waiting patiently for Him and thinking of His loving kindness,
Great is Jehovah, the Lord! Great is Jehovah the Lord!

Tout est si beau How Fair This Spot!

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 with the hoary pines,
And thee, my only dream!

Ah! Je ris de me voir Jewel Song

What do I see there?
Where can that splendid little chest come from?
I dare not touch it, and yet...
Here is the key, I believe!
What if I should open it?
My hand is trembling! Why?
I'm not doing anything wrong by
opening it, I guess!
Oh Heavens-what jewels!
Is this a pleasant dream that is dazing me?
Or, what if I am awake?
My eyes have never seen
such opulence!
If only I dared
to adorn myself for a moment
with these earrings!
Ah! Here is just what I need,
at the bottom of the box:
a mirror!
How not to be coquettish?

Ah! I'm smiling, seeing myself
so beautiful in this mirror!
Is it you, Marguerite?
Answer me; answer quickly!
No, it's no longer you!
It's no longer your face;
it's the daughter of a king
to whom people bow as she passes!
Ah, if he were here!
If he could see me like this!
Like a lady of gentility
he would find me beautiful!

Let's complete the transformation.
I'm most eager to try
the bracelet and the necklace!
Heavens! It's like a hand
that sets itself upon my arm!
Ah!..

Quando men vo
When I go out alone in teh street
people stop and stare...
and they all study in me my beauty
from head to foot.
And then I savor the subtle longing
that comes from their eyes;
they know how to appreciate, beneath
obvious charms, all the hidden beauty.
Thus the flow of desire
completely surrounds me;
it makes me happy!
And you who know, who remember

and are melting with passion-
you avoid me so?
I know well: your sufferings-
you don't want to tell them;
I know well
but you feel like you're dying!

Mi chiamano Mimi

Yes...They call me Mimi,
but my name is Lucia.
My story is brief:
On linen or on silk
I do embroidery at home and outside.
I am quiet and cheerful,
and my hobby is making lilies and roses.
Those things give me pleasure
which have so much sweet charm,
which speak of love, of springtime,
which speak of dreams and of fantasies-
those things which are called poetry.
Do you understand me?

They call me Mimi.
Why I don't know.
Alone, I make meals at home by myself.
I do not always go to mass
but I pray a great deal to the Lord.
I live alone-all alone-
there, in a clean little room;
I look out on the rooftops and the sky.
but when the spring thaw comes
the early sun is mine...

the first kiss of April is mine!
A rose blooms in a vase...
petal by petal I watch over it!
How delicate, the scent of a flower!
But the flowers that I make, alas,
do not have fragrance!

I would not know how to tell you anything
else about me.
I am your neighbor
who comes unexpectedly to interrupt you.

COMING EVENTS

26	Tue 7:30 p.m.	CANTERBURY TRIO CONCERT	KRESGE
28	Thu 7:30 p.m.	STUDENT RECITAL	KRESGE
29	Fri 9:45 a.m.	STUDENT RECITAL	KRESGE
30	Sat 2 p.m.	SENIOR RECITAL *Jason Eaton, tenor* *Brian Parker, baritone*	KRESGE
MAY			
5	Thu 7:30 p.m.	COMMENCEMENT CONCERT *Selected Student soloist*	KRESGE
6	Fri	BACCALAUREATE	
7	Sat	COMMENCEMENT CONVOCATION	

Olivet Nazarene University
Department of Music
presents

CANTERBURY TRIO

Gerald Anderson, piano
Harlow Hopkins, clarinet
Christopher Miller, violin

Trio — Aram Khatchaturian *(1903 - 1978)*

I. Andante con dalore
II. Allegro
III. Moderato

Sonata for Violin & Piano, Op. 45 — Edvard Grieg *(1843 - 1907)*

I. Allegro motto ed appassionato
II. Allegretto espressivo alla Romanga
III. Allegro animato

Air and Variations for Violin, Clarinet and Piano(1957) — Phyllis Tate (1911 -)

Air	
Variation I	*Aubade*
Variation II	*Tempo di Valse*
Variation III	*Serenade*
Variation IV	*Tarantella*
Variation V	*Fugal Marche*

7:30 p.m.
April 26, 1994
Kresge Auditorium

Aram Khatchaturian - Trio
The Armenian composer Aram Khachaturian wrote the Trio for clarinet, violin, and piano in 1932. His use of Oriental tone colors and rhapsodic improvisation remind the listener of Rimsky-Korsakov's Scheherazade. Throughout the piece, the clarinet and violin provide the primary melodic interest, with the piano maintaining rhythmic continuity and drive.

The first movement is pensive in mood, yet with colorful sweeps of melodic fantasy. The middle movement features a dance-like melody, which is first stated in the clarinet, over a gentle ostinato. The theme is then transformed by a driving rhythmic setting which recalls the composer's Toccata for piano. Finally, a broad maestoso statement concludes the movement. This idea of thematic transformation is carried into the third movement, which opens with a simple folk melody in the clarinet, unaccompanied. The music becomes ever more rhythmically forceful as the theme is developed among the instruments. However, toward the end, the music fades, and assumes the quiet pensive character with which the Trio began, in a whisper.

Edvard H. Grieg - Violin Sonata in c minor, Op. 45
During the recent Winter Olympics in Norway the music of its foremost composer, Edvard Grieg was heard in many television broadcasts. He was born June 15, 1843 and at the urging of the great violinist Ole Bull was sent for extended study of piano and composition. Early he earned the nickname "Chopin of the North" because of the strong nationalism in his compositions. The violin Sonata in c minor is a good example of his very lyrical style that embodies the best traits of Norwegian folk music.

Phyllis Tate - Air and Variations for Violin, Clarinet and Piano.
Born at Gerrads Cross, England on April 6, 1911, Phyllis Tate is one of England's noted female composers. She studied composition at the Royal Academy of Music. Early in her career she wrote several large scale pieces including a cello concerto and a symphony, but withdrew these pieces when a more mature neo-classical style was developed.

In the Air is found a free-floating chromaticism which is decidedly English in flavor. The piece is also remarkable in its use of solo instruments in certain movements; the clarinet in variation one, the violin in variation three, and the clarinet and violin Tarantella in variation four.

Olivet Nazarene University

Department of Music

presents

Student Recital

I Love All Graceful Things — Eric H. Thiman

Cindy L. Smith, soprano
Julia Boone, piano

The Lass from the Low Countree — John Jacob Niles

Jennifer Hewitt, mezzo-soprano
Dr. Gerald Anderson, piano

Velvet Shoes — Randall Thompson

Julia Roat, contralto
Julia Boone, piano

All in the April Evening — Hugh S. Roberton

Lisa Terch, soprano
Melissa Johnston, piano

Serenade — Franz Schubert

Patrick Lake, tenor
Jennifer Crowder, piano

Beneath the Weeping Willow Shade — Francis Hopkinson

Christal Whitman, mezzo-soprano
Julie Hull, piano

Wedding Day at Troldhaugen — Edvard Grieg

Dianna Groen, piano

Star vicino — Anonymous

Amy Soltow, mezzo-soprano
Sonya Yates, piano

Clair de lune — Claude Debussy

Julie Hull, piano

Love's Philosophy — Roger Quilter

Anna K. Quanstrom, soprano
Kelly Johnson, piano

To The Children — Serge Rachmaninoff

Julia Boone, contralto
Julie Hull, piano

Porgi, amor — W.A. Mozart

from The Marriage of Figaro

Shannon Kirby, soprano

Melissa Johnston, piano

Dream Valley — Roger Quilter

Mandi Shinn, mezzo-soprano

Julia Roat, piano

Come raggio di sol — Antonio Caldara

Randy Henricks, baritone

Eric Baker, piano

Lasciatemi morire! — Claudio Monteverdi

Allison Barriger, mezzo-soprano

Julia Roat, piano

Que fais-tu, blanche tourtelle — Charles Gounod

Melinda Watson, soprano

Julie Hull, piano

Polonaise in c minor, op. 40 #2 — Frederic Chopin

Kelly Johnson, piano

Che fiero costume — Giovanni Legrenzi

Jillian Johnson, mezzo-soprano
Melissa Johnston, piano

Scaramouche — Darius Milhaud

III. Brazileira

Nancy Clark, piano
Gerald Anderson, piano

7:30 p.m.
Thursday
April 28, 1994
Kresge Auditorium

** Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.*

UPCOMING EVENTS

Friday, April 29 9:45 am	Student Recital	Kresge Auditorium
Saturday, April 30 2:00 p.m	Senior Recital Jason Eaton, tenor Brian Parker, baritone	Kresge Auditorium
Thursday, May 5 7:30 p.m.	Commencement Concert	Kresge Auditorium

Olivet Nazarene University

Department of Music

presents

Student Recital

Morgen — Richard Strauss

Wayne Ellis, baritone
Julie Hull, piano

Thou'rt Like A Lovely Flower — Robert Schumann

Aaron Smith, tenor
Joe Noble, piano

Pictures at an Exhibition — Modest Mussorgsky

Ballet of the Unhatched Chickens
Samuel Goldenberg and Schmuyle
Beth Smith, piano

Ella giammai m'amo — Giuseppe Verdi

from Don Carlo

Mark Hodge, bass/baritone
Tony Bellomy, piano

Where're You Walk — George F. Handel

Shelly Simon, mezzo soprano
Joe Noble, piano

Minstrels — Claude Debussy

Melissa Johnston, piano

Der Lindenbaum — Franz Schubert
from Winterreise

Andrew Barriger, baritone
Tammy Spurlock, piano

Batti, batti, o bel Masetto — Wolfgang A. Mozart
from Don Giovanni

Robin Crouse, soprano
Julia Boone, piano

O del mio dolce ardor — Christoph W. Von Gluck

Danny Hines, baritone
Julia Boone, piano

O, My Dear Heart — Herbert Howells

Bliss Johnston, contralto
Julia Boone, piano

From Far, From Eve and Morning — Ralph V. Williams
from On Wenlock Edge

Curtis Besco, tenor
Tammy Spurlock, piano

9:45 a.m.
Friday
April 29, 1994
Kresge Auditorium

* Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

OLIVET NAZARENE UNIVERSITY

Music Department

presents

SENIOR RECITAL

Brian Parker, baritone
Julie Hull, piano
Jason Eaton, tenor
Julia Boone, piano

L'Heure exquise	Reynaldo Hahn
Si mes vers avaient des ailes	Reynaldo Hahn
Dein angesicht	Robert Schumann
Botshaft	Johannes Brahms

Mr. Parker

Vittoria, Mio Core	Giacomo Carissimi
An Die Nachtigall	Franz Schubert
Se Tu M'ami, Se Sospiri	Giovanni B. Pergolesi

Mr. Eaton

Warm as the autumn light from The Ballad of Baby Doe	Douglas Moore
Deh, vieni alla finestra from Don Giovanni	Wolfgang A. Mozart
Bella siccome un angelo from Don Pasquale	Gaetano Donizetti

Mr. Parker

If With All Your Hearts — Felix Mendellsohn
from Elijah

Dalla Sua Pace — Wolfgang A. Mozart
from Don Giovanni

Dies Bildnis ist Bezaubend Schon — Wolfgang A. Mozart
from Die Zauberflöte

Salut! Demeure Chaste Et Pure — Charles Gounod
from Faust

Mr. Eaton

Loveliest of Trees — John Duke

The Dodger — Aaron Copland

I Bought me a cat — Aaron Copland

The Twenty-Third Psalm — Albert Hay Malotte

Mr. Parker

I'll Sail Upon The Dogstar — Henry Purcell

Silent Noon — Ralph V. Williams

Bells In The Rain — John Duke

Deborah — Gene Bone & Howard Fenton

Mr. Eaton

PROGRAM TRANSLATIONS

L'Heure Exquise

The white moon shines in the forest,
From every branch comes forth a voice,
Under the foliage,
Oh beloved!
The pond, a deep mirror, reflects
The silhouette of the dark willow,
In which the wind is crying.
Let us dream, 'tis the hour!
A vast and tender calm
Seems to descend from the firmament,
Which the orb clads in rainbow colors;
'Tis the exquiste hour!

Si mes vers avaient des ailes

My verses would flee, sweet and frail,
To your garden so beautiful,
If my verses had wings
Like the bird!
They would fly, glittering,
To your cheery fireside,
If my verses had wings
Like the wind!
To you, pure and faithful,
They would hasten, night and day,
If my verses had wings,
Like love!

Vittoria, Mio Core

Victorious, Victorious, my heart is!
And tears are in vain, for love has broken its shackles in twain
The false one is vanquish'd, her glances amuse me
Deception no longer with arts, confuse me!
No falsehood or sorrow oppress me with rigor,
The flame, once so cruel, has spent all it's vigor!

Se Tu Mámi, Se Sosperi

If thou lov'st, and sighest ever, But for me o gentle swain
Sweet I find thy loving favor, pitiful I feel thy pain.
Should'st thou think tho', that demurely I on thee alone may smile
Simple shepard, thou art surely prone thy senses to beguile
As a fair red rose, a lover fain might Sylvia choose today
Happily, if he thorns discover 'tis tomorrow thrown away
All men say of maiden folly finds no favor in mine eyes
Nor because I love the lily shall other flowers despise.

Deh, Vieni Alla Finestra

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.
At least let yourself be seen,
my beautiful love.

Bella siccome un Angelo

Beautiful as an angel
on a pilgrimage to earth,
fresh as the lily
that opens upon morning,
eyes that speak and laugh,
a glance that conquers hearts,

hair that transcends ebony,
an enchanting smile...

An innocent, ingenuous soul
that disregards itself,
incomparable modesty,
goodness that makes you fall in love...
Merciful to the poor,
gentle, sweet, affectionate...
Heaven made her be born
in order to make a heart happy

Dalla Sua Pace
When she is happy, my heart is joyful
What gives her pleasure, lifts my spirit
What gives her sorrow, torments my soul
When she sighs softly, I share her sighing
I share her anger, her tears are my own
I share her sorrows, her hopes are mine!

Dies Bildnis ist Bezaubend Schon
This portrait is enchantingly beautiful,
As no eye has ever before beheld!
I feel it-how this god-like image
Fills my heart with new emotion.
I cannot really name this thing;
Yet I feel it here, burning like fire.
Could this sensation be love?
Yes, Yes! It is love alone.
Oh, if only I could find her!
Oh, if only she were already here before me!
I would... warmly and chastely-
What would I do?
I would , full delight, press her to this
Burning breast;
And then she would be forever mine.

Salut! Demeure Chaste et Pure

What strange uneasiness pervades me?
I feel love possessing my being!
Oh, Margerits, here I am at your feet.

Hail, chaste and pure dwelling,
Where one senses the presence of an Innocent and divine soul!
What wealth in this poverty!
Within this humble lodging, what happiness!
Oh, nature, it is there
That you made her so beautiful!
It is there that child sept
Under your wing, grew up under your eyes-
There that, enveloping her soul with your breath
You, with love, made the woman
Blossom into that angel of Heaven!
It is there! Yes!

This recital is being presented in partial fulfillment of the requirements for the Bachelor of Arts degree with a concentration in Church Music and a Bachelor of Science degree in Music Education.

2:00 p.m.
April 30, 1994
Kresge Auditorium
Larsen Fine Arts Center

Olivet Nazarene University
Department of Music

The Eighty-first
Annual
Commencement Concert

Student soloists
and the
University Orchestra

Dr. Harlow Hopkins
Conductor

May 5, 1994
Seven-thirty P.M.
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation — Dr. Ottis J. Sayes
Professor of Christian Education

Mein Herr Marquis — Johann Strauss
from Die Fledermaus

Caro nome — Giuseppe Verdi
from Rigoletto

Kay Suzanne Welch, soprano

Avant de quitter ces lieux — Charles Gounod
from Faust

Votre toast, je peux vous le rendre — Georges Bizet
from Carmen

Troy Johnson, baritone

Près des remparts de Séville — Georges Bizet
from Carmen

Printemps qui commence — Camille Saint Saëns
from Sampson and Delilah

Julia Auralei Boone, mezzo-soprano

DEPARTMENT OF MUSIC
1994-1995 SCHOLARSHIPS

Marion Messenger Berry	Julia Boone
Ruth Reader Boxell	Jennifer Hewitt
Mayme Carmichael	Allison Kaiser
James and Ruth Cassells	Cindy Smith
James V. and Louise Cook	Kelly Johnson
Robert Hale/Dean Wilder Vocal	Andrew Barriger
Boyd and Libby Harshman Family Memorial	Andrew Barriger
	Curtis Besco
	Robert M. McBurnie
	Anna Quanstrom
	Darla Smith
Russel G. and Verda E. Hopkins Instrumental	Anna Quanstrom
Wanda Mae Kranich Keyboard	Julie Hull
Naomi Larsen	Sonya Yates
(Given to the Walter B. Larsen Award for Musical Excellence Recipient)	
Orpheus Memorial	Andrew Barriger
	Julie Hull
	Robert M. McBurnie
	Melinda Watson
Stephen Nielson/Ovid Young Piano	Eric Baker
Music Theory Assistant	Julie Hull

BACCALAUREATE DEGREES
1994

Curtis Adams	Church Music/Christian Education (trumpet)
Mary Atkinson	Music Education (voice)
Kimberly Bean	Music Education (piano)
Jodi Goble	Music Performance (piano, violin)
Richard Harrison	Music Education (saxophone)
Troy Johnson	Music Performance (voice)
Patrick Lake	Church Music/Christian Education (percussion)
Brian Parker	Church Music (voice)
Heather Spicer	Church Music/Christian Education (voice)
Lance Turner	Music Education (saxophone)
Rachel Walters	Music Education (piano)

PRESENTATION OF THE 1994-1995
WALTER B. LARSEN AWARD FOR MUSICAL EXCELLENCE

Elle a fui, la tourterelle! — Jacques Offenbach
from Les Contes d'Hoffmann
Je dis que rien ne m'épouvante — Georges Bizet
from Carmen
Cindy Smith, soprano

Sull' aria — Wolfgang A. Mozart
from Le Nozze di Figaro
Flower Duet — Giacomo Puccini
from Madama Butterfly
Mary Atkinson, mezzo soprano
Kay Suzanne Welch, soprano

Concerto No. 2, Op. 102 — Dimitri Shostakovitch
Allegro
Sonya Yates, piano

Your cooperation in not tape recording or taking pictures during this program is gratefully acknowledged.

ORCHESTRA PERSONNEL

Flute
- Kara Brown *
- Rebecca Miles
- Mary Ann Cheney

Oboe
- Bliss Johnston
- Beth Smith *

Clarinet
- Mary Atkinson *
- Julie Bisgeier

Bassoon
- Bryan Burris *
- Frances Smet-Mehrer

Horn
- Julie Steinacker *
- Chad Steinacker
- Ben Brajcki

Trumpet
- Christy McFarland *
- Aaron Green

Trombone
- Jeff Haynes *
- Naomi Ashley

Tuba
- David Bowden

* Principal

Timpani
- Tiffani Fisher

Percussion
- Jeff Burke
- Pat Lake

Violin I
- Anna Quanstrom (Concertmistress)
- Dan Meyer
- Julie Mercer
- Carol Curry
- Christopher Miller

Violin II
- Lyn McIntosh *
- Mary Blair
- Aaron Smith
- Jessica Horn

Viola
- Norman Schoer *
- Lolita Phelps

Cello
- Daniel Gasse *
- Glenn Brown

String Bass
- Andrea Peterson *
- Justin Curry
- Nancy McCain

Synthesizer
- Tony Bellomy

Olivet Nazarene University
Department of Music
Faculty

Harlow Hopkins, Professor of Music
Head, Division of Fine Arts and Department of Music
B.S.Mus.Ed. - Olivet Nazarene University
M.Mus.Ed. - American Conservatory of Music
D.Mus. - Indiana University
Graduate work - University of Illinois
Woodwind Instruments, Instrumental Conducting, Concert Band, University Orchestra

H. Gerald Anderson, Professor of Music
B.S. - Bethany Nazarene College
B.Mus. - Texas Tech University
M.Mus. - Texas Tech University
D.M.A. - American Conservatory of Music
Piano, Intro to Fine Arts

D. George Dunbar, Professor of Music
B.S. - Olivet Nazarene University
M.Mus. - University of Illinois
D.M.A. - University of Southern California
Choral conducting, Voice, Church Music, Orpheus Choir

Alice Edwards, Associate Professor of Music
B.Mus. - University of Oklahoma
M.Mus. - University of Michigan
Additional graduate work taken beyond the Masters at the University of Michigan
Piano

Ruthmarie Eimer, Assistant Professor of Music

B.S.Mus.Ed. - Olivet Nazarene University
M.Mus.Ed. - University of Illinois
Advanced Certificate in Music Education - University of Illinois
Additional graduate work - Westminster Choir School, Princeton, New Jersey
Elementary music methods, voice

Timothy Nelson, Professor of Music

B.A. - Taylor University
M.Mus. - University of Illinois
D.Mus. - Northwestern University
Associate Certificate - American Guild of Organists
Organ and piano, music theory, instrumentation

Joe Noble, Associate Professor of Music

B.A. - Luther College
M.A. - University of Iowa
Ph.D. - University of Iowa (all but dissertation)
Voice, secondary school music methods, student teaching, Choral Union

John Reiniche, Assistant Professor of Music

B.S. - Ball State University
M.Mus. - Ball State University
Graduate work beyond Masters - Ball State University and Indiana University
Voice, music drama class, University Singers, Handbell Choir

Adjunct Faculty

Donna Briggs
B.A. - University of Chicago
B.A.Mus.Ed. - Governors State University
Horn

William Gade
B.S. - Northwestern University
Percussion

Paul Germano
B.S. - Millikin University
Trombone

Erik Larson
B.S.Mus.Ed. - Roosevelt University
M.S. - Northwestern Illinois University
Oboe

Michelle Lewis
B.Mus. - Roosevelt University
Flute

Thomas Liley
BME - University of Kansas
MM - Catholic University of America
D. Mus. - Indiana University
Saxophone

Christopher Miller
B.A. - Florida State
B.Mus. - DePaul University
Violin

Eric Penrod
B.S.Mus.Ed. - Olivet Nazarene University
Trumpet

Frances Smet-Mehrer
B.S.Mus.Ed. - Illinois Wesleyan University
Bassoon

Robert Snow

B.S.Mus.Ed. - Eastern Illinois University

Low Brass

Ovid Young

B.S.Mus.Ed. - Olivet Nazarene University

M.M. - Roosevelt University

D. Litt.